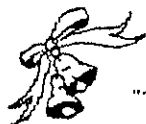




Committee: Janet Quarton
Sheila Clark
Valerie Piacentini

Committee Assistant: Karen Sparks

December 1990



Newsletter 13

"The glory of creation is in its infinite diversity and the way our differences combine to create meaning and beauty."

Honorary Members: Gene Roddenberry, Richard Arnold, Walter Koenig, Susan Sackett, Patrick Stewart, George Takei, Guy Vardaman, Mark Lenard, John de Lancie, Rupert Evans, Lorraine Kelly.

.....

Once again I'm leaving London with the mixed sadness and joy I've always felt. Much appreciated Janet Quarton meeting me and seeing us through some of the business of a new arrival. Have also introduced her to Ernie Over who has served as my sometimes driver and more often special assistant and Star Trek Production coordinator.

I should mention, since Janet insists no-one will believe her, that the character Q was named in her honour. This seems to me appropriate because she is definitely an other-world person.

The CIC affair at which they honoured me for sort of a life's work award was quite enjoyable, strangely enjoyable since I hate being at the center of things. You have a lot of very pleasant people running things - television - in Britain and we made some interesting and very pleasant friends.

As for what will be happening this year on Star Trek, Janet can tell you about some of it which we've discussed with her, and other of it which is now beginning to come in video cassette form. All in all this is the most pleasant of all seasons for me because we have finally 'shaken down', cleared our staff, and along with Rick Berman (Executive Producer) and Michael Pillar (Co-Executive Producer) we seem to have a new and aggressive and highly creative working unit.

Hope to get back soon and say more of this personally to you. In the meantime thanks so much for your loyalty and friendship.

Sincerely,

Gene Roddenberry
21/10/90

.....

Hello everyone and welcome to the first newsletter of IDIC's third year. We would like to thank Gene very much for his message. He was over here recently to receive an award and Janet was lucky enough to go down to London to meet him at the Hilton. In the afternoon they drove down to Aldershot in a chauffeur driven Daimler to see Rupert Evans. Ever felt like royalty?

We're sure you were all disappointed not to see Gene on Wogan. The reason he

wasn't on was because Sue Lawley declined to interview him. Don't ask us why - we think she needs her head examined.

The club has certainly grown bigger than we could have expected. We remember when we discussed starting the club and worked out that we needed 100 members to be viable - the ways things are going we'll soon have 600 members! One benefit of the large membership is that you get the longer newsletters, since in theory the more members we have the more submissions we get.

Gregor Lamb asked if we could give the club's membership figure occasionally. Well, if you look at the bottom of the last page for the number of copies printed and take off 25 you won't be far away from the current membership figure at the time of going to print.

We are delighted to tell you that we have now raised enough to sponsor our first Guide Dog. The IDIC Guide Dog Fund currently stands at £50 so we are on our way to a second dog. (More on the Guide Dogs below.)

Congratulations to our raffle prize winners: Jenny Turner gets the Silvercon Registration and Keith Brockley the TNG Panini Sticker album.

We were very sorry to hear at Midcon that Guy Vardaman still hasn't recovered from his accident - we gather he hopes to be back at work after Christmas. You have our best wishes, Guy. Hurry up and get well.

We apologise to those new members who did not get a copy of the last newsletter. While we sympathise with those members who would like to collect back newsletters, we can only afford to print a few extra newsletters each time. Members may advertise in the newsletter for back issues or photocopies. We don't object to any member doing photocopies of past newsletters for another member as long as it is done on a one-to-one basis and they don't make a large profit.

We plan to keep the next newsletter down to a maximum of 72 pages. We budgetted for two newsletters at no more than that length when we increased the dues and Christmas is usually a quieter time clubwise as you are all busy doing other things. Keep sending in submissions though as we do need something to fill those 72 pages.

A number of you have asked how you go about making submissions to the newsletter and whether we commission articles and reviews. We welcome comments for the postbag, articles, reviews, quizzes etc. from all members and only commission an article if we particularly want an article, or series of articles, on a specific subject - like the episode cuts and the actor profiles. We have also commissioned (read twisted Karen Sparks', Helen White's and Frances Abernethy's arms) reports on the guest talks at conventions because we need to be sure, where possible, that these are covered. This does save us a lot of time and we are very grateful to all three.

If you would like to submit an article or a review just send it to Janet or Sheila. We will certainly do our best to use it as soon as possible, allowing for keeping the newsletter balanced. We are only likely to reject articles if we get too many on one subject although please send Star Trek related items only, no other media or general SF. Where we have a lot of submissions from one person (yes Edward) it may take a while to use them all as we like to print contributions from as wide a range of members as possible. We do not normally acknowledge newsletter submissions so if you want an acknowledgement please enclose an SAE. If you want your article returned if we cannot use it so you can submit it elsewhere, let us know and again enclose an SAE.

A couple of points: when doing reviews please keep the synopsis of what you are reviewing as short as possible. You only need give an outline - don't give too much away. Also, where possible, keep con reports and articles down to 2 - 3 pages maximum. Obviously some articles will need to be longer but we want to print as

many varied items as possible in the newsletter.

We have decided to leave Foreign dues as they are for the moment with the exception of the Middle East and any other country which was at the A rate - they now need to pay the same as US members. The Post Office has decided to combine the A & B rates and, of course, charge everything at the B rate. US dues (the dollar rate) does continue to vary with the exchange rate. There is better news for European members: the Post Office is bringing in an airmail printed matter service to Europe from January - at the moment the newsletters go out at airmail letter rate. We do not know what the new rate will be but we certainly anticipate being able to reduce dues to Europe. We do try to set our dues so that the only extra cost foreign members pay is the difference in postage.

To make life easier for Sheila and zine buyers we have decided that in future the sales of all IDIC zines will be handled through Scotpress. This makes no difference financially as IDIC will still get the money from the sale of IDIC zines. All future IDIC zines will be called IDIC Logs so you will know which are the club zines. We have also authorised Bill Hupe and Peg Kennedy to reprint Scotpress and IDIC zines for sale in the States and Canada. This will help members there as the price will no longer have to include such a high percentage for postage.

We have had a go at cutting the length of the advertising section in this newsletter to leave more room for articles etc. We have done this by cutting the list of British clubs and non-ST clubs and events. We still intend to advertise new clubs and print updates on the information of current clubs in one or two consecutive newsletters - the same goes for non-ST clubs and events. New members already receive a list giving details of British clubs and we will extend this to cover non-ST clubs and events. Members can get a copy of this list at any time from Janet if they send at least a 9" x 4" SAE plus an extra 17p stamp. Are you satisfied with this arrangement or do you want us to go back to printing a complete list of clubs, non-ST clubs and events?

We'd like to thank Frances Abernethy for 'mother-sitting' for Sheila again. As most of you know, Sheila's mother was ill at the beginning of the year; she was just getting back onto her feet again, when - last newsletter compiling weekend - she fell, dislocated her shoulder and broke her upper arm, and she still can't use her left arm much, so she couldn't be left alone for the weekend.

Our thanks to Frances Abernethy, Teresa Abbott, Irene Ambrose, Tony Amis, Sheila Cornall, Toni Cumming, Joyce Devlin, Anne Dorrian, Christian Double, Barbara Ellams, Martin Fechner, Antje Freudenberg, Kathleen Glancy, Fred Harris, Muriel Jarrett, Christine Jones, Carol Looby, John Marshallsay, Jim McLaren, Maria Muhlmán, Mike Mullen, Claire Roberts, Moira Russell, Carla Salveta, Melanie Siddle, Christine Snow, Karen Sparks, Kay Stagg, Jenny Turner, Linda Watt and anyone we have inadvertently forgotten to mention, for sending in information and/or cuttings.

Thank you to Lesley Arrowsmith & Andy Shelley, Jean Barron, Giuliana Biagioni, Janice Bowers, Jeremy Eriggs & Avril Brown with help from family, friends, neighbours and fellow Star Trek, Dr. Who and Blakes 7 fans, Terri Briggs (Murroes School, Tayside), Fiona Campbell, Sandy Catchick, Sandie Cayless (with help from some of the staff in the Global Atmosphere Division at the DOE), Melanie Claessens, Jacqueline Clarke, Sheila Cornall, Toni Cumming, Sue Dailey, Jayne Dearsley, Barbara Ellams, Karen Embacher, Antje Freudenberg, Mark French, Lesley & Stuart Halliday, Karen Halstrom, R. Hamilton, Christine Hornby, Muriel Jarrett, D Lloyd Lewis, Carol Looby, Sadie Mason, Maria Muhlmán, Jean Pearson, Barbara Rouse, Elaine Sheard, Michael Simpson, Sara Slinn, Ingrid Smith, Diane Somerville, Karen Sparks, Martin Stahl (plus Petra Heyer, Charlotte Davis, Barbara Schmid & Gerdi Fleck), Phillipa Timms, Jenny Turner, Linda Ware, Elaine Wells, Helen White, Edward Woo, Linda Wood, Paul Wood and everyone else who has sent in donations, collectibles, and/or used stamps for the Guide Dogs for the Blind Association. Thanks too to the Rooney family for continuing to trip stamps. Apologies to anyone we haven't

mentioned. Sometimes packets of stamps get separated from the letter. It would help if you put your name on the packet.

The closing date for the next newsletter is January 9th so the newsletter is likely to be posted out around January 30. Please do not delay until the last minute to send items in.

Happy Christmas and a Good New Year to you all.

Janet, Sheila, Valerie 18/11/90

THE IDIC GUIDE DOG APPEAL

We've done it! - the club has now raised its first £1000 to sponsor a Guide Dog. On November 3rd Sheila and Valerie went to Forfar Training Centre to present the cheque to Rob Becquet of the Centre's Appeal Department. (Janet, unfortunately, was unable to get through - getting from Lochgilphead to Dundee by public transport is far from easy and she was also busy with this newsletter.) We were photographed with Rob and trainee dog Fleck, then joined a group of other visitors and went on to see a video about Guide Dog training. The Guide Dogs for the Blind Association mostly breed their own puppies from stock whose temperament is known, and the puppies get used to being handled from birth. At six weeks they are taken to a puppy walker, whose job is to get the pup used to traffic, to going about in towns, to the bustle of family life and to teach it a few basic commands. At about a year old it goes back to the training centre where its proper training begins. This period lasts for four months - occasionally longer. There are four basic commands - forward, back, left and right - and the dog also has to be taught when to disobey a command. They are also trained to ignore distractions, such as food lying around, and Forfar has three 'working' cats whose job is to accustom the dogs to cats wandering around. Some dogs are trained to work with people who are deaf as well as blind - this does take longer. While the dogs normally work on the owners' left, Rob explained that those intended to work with people who have lost limbs may be trained to work on the right.

Up to 15% of the dogs fail, mostly for unsuitable temperament. Three or four serious growls can be enough to indicate too much aggression. Some of these 'rejects' go on to become Customs sniffer dogs, and some to the police, while others are offered to the puppy walker or to members of staff as pets; still others go to become family pets. We should stress that while the merest trace of aggression makes a dog unsuitable as a Guide Dog, it does not, however, prevent it from being an excellent family pet.

There are some 4000 Guide Dogs in Britain, about 10% of these in Scotland. Each of the 7 Training Centres handles 100 dogs at a time, and each has 100 being puppy walked. (You might think that this will lead to a steadily growing number of people with Guide Dogs, but most are retired at about 10 years old, and someone who has been accustomed to having a dog needs a replacement; so the number of new Guide Dog owners is not growing all that rapidly.) A retired Guide Dog can stay with its blind owner as a pet, or it can be rehoused - some retired dogs take badly to seeing another dog doing the job that they regard as theirs. If the blind owner dies a young Guide Dog can be retrained to work with another owner, although the family of the original owner can keep it as a pet if they want.

Dogs and owners are carefully matched for size and temperament, and new owners get a concentrated four-week course on working with the dog. During this time they are subjected to pretty well every hazard they are likely to meet. The owners who spoke on the video all stressed the sense of freedom that owning a Guide Dog gives them; it was also clear that a very strong bond develops between dog and owner.

The Association pays the blind owner an allowance for food. The amount each

dog is fed is strictly worked out according to its size, etc. The Association also pays the vets' bills.

After we saw the video, Rob gave us the chance to ask questions (we've included some of the answers in the above resume). Forfar is the main Training Centre for Scotland and its brief also covers Northern Ireland, where there is only a small (5-dog) satellite training centre. There is a second satellite centre at Larkhall in Western Scotland. We were then taken to the kennels and met some of the dogs.

We were given the chance to choose a dog from among the young ones just starting their training, from a list giving their names. Rob thought we might find it difficult to find one that could be meaningful to Trek fans, but we found one! We chose a dog Labrador/Retriever bitch called Gracie (If by any chance Gracie fails to make the grade, we'll be assigned another dog.) Our thanks to all of you who have contributed in any way to help us reach our target. Now for the next £1000! We've already got £50.00 towards it.

Sheila and Valerie.

We have received the following letter, dated 5 November 1990.

I would like to thank the members of the IDIC Star Trek Fan Club for their marvellous donation of £1000 for which I have great pleasure in enclosing our receipt.

Gracie, your first choice, is available for sponsorship in which case I have earmarked her for you.

At the time of writing, she is in the early stages of training. She will stay there for some months before being moved on to an instructor for a further 12 weeks of advanced training before she is then hopefully matched to her new owner.

You may not hear from us for quite a considerable amount of time, but don't worry, you won't have been forgotten about. As soon as I have her photograph to hand, I shall forward it to you after Gracie has qualified.

Yours sincerely
Ann Scroggie
Assistant Appeals Manager

.....

We have some more good news for you. Joyce Devlin, known to readers of Enterprise-Log Entries as one of our regular contributors, breeds German Shepherds, and she recently contacted the Guide Dog Centre in Forfar to offer them a puppy from her most recent litter. She has now notified us -

Friday 12th October saw IDIC having its first puppy accepted by the Guide Dogs. Hopefully she will pass every test they set for her and go on to become a Guide Dog at 18 months/2 years of age.

The Guide Dogs don't usually accept outside puppies, preferring to breed their own from trusted and tested Guide Dog stock. However, on seeing the pedigree I had enclosed for Modachaidh IDIC (that's the name I've applied to the Kennel Club for), Wendy Ramsay from the Forfar Training Centre was told to take a look, which she did, and she liked what she saw - including IDIC's long-haired brother, Aero. She fell in love with him! A dog's 'using' name isn't usually the same as its KC name, and IDIC has been given the using name of Jade.

All Guide Dogs are dressed, but because of Jade's breeding, she will not be dressed until after her training is complete in case they decide to use her in their future breeding programme.

Jade is spending her first year with puppy walkers at Rumbling Bridge near Dunfermline - quite appropriate, as I grew up in Dunfermline! She's settled down well, and in a few months Wendy will let us know how she's getting on.

I have offered to give the Guide Dogs more puppies via the club. I'll keep you all informed! Joyce Devlin.

[Since she wrote the above Joyce has telephoned us to say that the Guide Dogs Association has purchased Aero, probably for breeding purposes.]

LATEST STAR TREK NEWS

compiled by Janet Quarton

GENE RODDENBERRY

Gene Roddenberry collected an Award for Lifetime Services to Video at the video industries annual get-together, the British Video Awards, which was held at the Grosvenor Hotel on October 18th, 1990.

The award had the interlinked letters BVA on a base. Written on the plaque (on the base of the award) was:

1990 British Video Awards
Special Award
For Services to the British Industry
During its First Decade
Gene Roddenberry

Photograph (opposite) of Gene receiving the above award courtesy of CIC and Rachel Reeves representing The Associates, CIC's publicity agents.

LEVAR BURTON

LeVar Burton has received a Star on the Hollywood Walk of Fame. The unveiling ceremony was in November - I think Susan Sackett said it was the 15th.

STAR TREK VI

A script has now been submitted by the writers but it still needs a lot of work. None of the cast gets killed in this script. Nicolas Meyer seems to be involved in the production. I gather an article has been printed in Variety but I am unlikely to get a copy in time for this newsletter.

I think you can ignore the rumoured plot for ST VI: The Voyage to Infinity, where Spock gets married, Kirk becomes a monk and most of the rest, including McCoy, get killed off. When I spoke with Gene on October 20th he had not yet been given a script to read. He's only received a script since then. *[Ed: We suspect that Paramount itself starts these script rumours in an attempt to mislead fans by throwing them off the track of the actual script.]*

Paramount still plans to release the film during Star Trek's 25th Anniversary year, hopefully by next Christmas.

STAR TREK IV

Star Trek IV had its premier on ITV on 22/9/90. It had 10.9 million viewers and came 13th in the British Top 100 and 7th on ITV.



STAR TREK ON SKY

The original series has now finished its run on Sky and we don't know if they plan any repeats. They did plan to show the animations next year but things may change with the proposed merger between Sky and BSB.

STAR TREK on BBC

The BBC are still saying that they plan to repeat the original Star Trek series, possibly starting next year. If they plan to show one season of TNG a year (my speculation only), which for season 1 is 26 episodes, maybe they will complete the year with the original series.

Well, as you know TNG is now being shown on BBC 2 at 6 pm on Wednesdays. Encounter at Farpoint was cut but it seems that most of the cuts were made by Paramount not the BBC. Encounter at Farpoint was first shown in the States as a single 91 minute episode but later it was edited into two separate episodes to fit into the syndication time slots for repeats. The cuts were made at this point. For some reason the BBC were given this 'two episode' version of Encounter at Farpoint and had to re-edit it back together. There may have been some additional cuts made when they did these but most of the cuts, including the Picard/Crusher scene, were made by Paramount. We blame the BBC for a lot of things but this time, it seems, it wasn't their fault.

A letter I received from Sue McCoulough at the BBC said "There is no intention to edit episodes of "The Next Generation" or to play them in any other order than the original transmission in the United States." Well, whatever their intention the BBC seem to be making up their own screening order. So far we haven't noticed any cuts except for in 'Encounter'.

Considering when it is being shown TNG is doing quite well in the ratings. I can't help wondering how it would have done at a decent time on BBC 1.

1	26/09/90 Encounter at Farpoint (1/2)	BBC 2 Rating: 1 5.07 million viewers.
3	3/11/90 The Naked Now (3)	BBC 2 Rating: 2 3.94 million viewers.
4	10/10/90 Code of Honor (4)	BBC 2 Rating: 1 4.38 million viewers.
5	17/10/90 Where No One Has Gone Before (6)	BBC 2 Rating: 5 4.43 million viewers.
6	24/10/90 Lonely Among Us (7)	
7	31/10/90 The Last Outpost (4)	
8	7/11/90 The Battle (9)	
9	14/11/90 Haven (11)	

TV Zone 11 says we can expect the next few episodes in this order: 10 Hide and Q (10), 11 Justice (8), 12 Too Short a Season (16), 13 The Big Goodbye (12), 14 Datalore (13).

More 1st season of TNG in Screening Order. Synopsis by Karen Sparks

HIDE AND Q (10) Story by C J Holland & Gene Roddenberry

A rescue mission to a mining colony is interrupted by Q who demands they play games with him, during which Riker is granted the power of the Q. This includes the ability to make his fellow crewmembers' dreams come true, and near immortality for himself.

HAVEN (11) Story by Tracy Torme & Lan O'Kun, Teleplay by Tracy Torme

Deanna Troi's mother joins the Enterprise to attend the wedding of her daughter to Wyatt Miller, to whom she was bonded as a child. However, her betrothed is troubled by visions of a woman whom he eventually recognises aboard a plague ship the Enterprise encounters.

THE BIG GOODBYE (12) Written by Tracy Torme

On the holodeck Picard 'becomes' private detective Dixon Hill, and Beverly Crusher, Data and ship's historian Whalen accompany him. The adventure becomes too real

when Whalen is seriously wounded and the computer ignores Picard's command to cease the simulation.

DATALORE (13) Story by Robert Lewin & Maurice Hurley, Teleplay by Robert Lewin & Gene Roddenberry

Visiting the planet where Data was found, the away team discover a duplicate of him in a lab. Data's "brother" Lore is reassembled and it gradually becomes apparent that his motives are not as honourable as Data's.

ANGEL ONE (14) Teleplay written by Patrick Barry

Riker leads an away team to Angel One and must negotiate with the leader of the female dominated society in their search for survivors of a disabled freighter. Meanwhile on the Enterprise, a virus is spreading rapidly amongst the crew.

11001001 (15) Teleplay written by Maurice Hurley & Robert Lewin

In a starbase dock four Binaris, a race of computer-linked beings who work/think in pairs board the Enterprise to run diagnostic tests on the ship's computers - and hijack the vessel. Only Riker and Picard are aboard, distracted by an unusually real simulation on the holodeck.

TOO SHORT A SEASON (16) Story by Michael Michaelian, Teleplay by M M Fontana & D C Fontana

Terrorists demand the presence of Federation negotiator Jameson, who successfully handled a similar problem on their planet 45 years earlier. When he arrives Jameson is in a wheelchair but becomes progressively younger, the effects of which jeopardise the mission.

WHEN THE BOUGH BREAKS (17) Written by Hannah Louise Shearer

The Enterprise finds a world of art and high culture thought only to exist in legend. Its inhabitants cannot have children and take several of those on the Enterprise, including Wesley, to keep as their own, offering payment and refusing to return them.

HOME SOIL (18) Story by Karl Geurs & Ralph Sanchez & Robert Sabaroff

On a routine visit to a planet being terraformed for colonisation, the away team meet with a less than enthusiastic welcome. They discover the terraformers are having serious, unexplained problems with their equipment and it appears that something is trying to defend this 'lifeless' world.

COMING OF AGE (19) Written by Sandy Fries

The Enterprise receives a visit from a belligerent investigator, Remmick. The Admiral in charge of the case later warns Picard that there is trouble in Starfleet's highest ranks. Meanwhile Wesley takes the entrance exam to the Academy, and faces his greatest fear in the psych test.

STAR TREK: THE NEXT GENERATION - THE LATEST NEWS

ST:TNG received two Emmy Awards - both technical awards. One for Art Direction (Sins of the Father) and one for Sound Editing (Yesterday's Enterprise). Patrick Stewart was a presenter. (info STW).

New 4th season episodes with US satellite uplink dates:

20/10/90 **Remember Me** (the return of the Traveller) Written by Lee Sheldon

27/10/90 **Legacy** (the Enterprise visits Tasha Yar's homeworld and finds her sister)
Written by Joe Menosky.

3/11/90 **The Reunion** (follow up to Sins of the Father and The Emissary)

Written by Ronald Moore.

10/11/90 **Future Imperfect** (Riker wakes up on the Enterprise 15 years into the future)

17/11/90 **Final Mission**

Desperate Measures which we mentioned last time won't now be filmed because it

involved Data and Geordi as Holmes and Watson. Paramount is in dispute with the Arthur Conan Doyle estate (nothing to do with TNG).

Producer Lee Sheldon has departed TNG over creative differences on the editing stages of the script, Devil's Due.

(The above info is from Enterprise America.)

STAR TREK: THE NEXT GENERATION - Fourth Season Episodes by Terry Griffiths. [Terry offered to do the synopses this time because we didn't have time to get Karen to do them.]

THE BEST OF BOTH WORLDS, PART 2 (75) Written by Michael Pillar.

The resolution of the cliff-hanger of 3rd season. Picard has been abducted by the Borg and transformed into Locutus, the Borg spokesman in their dealings with the Federation. Riker, in command of the Enterprise, is faced with destroying his former Captain along with the Borg ship. Shelby is keen to become Captain Riker's First Officer.

FAMILY (76) Written by Ronald D. Moore.

In the aftermath of the dealings with the Borg, the Enterprise is in spacedock undergoing repairs. The crew have time for R&R. Picard, still very much shaken by the Borg encounter, chooses to go home, to the vineyard in France now run by his brother and family. Worf, reluctantly, has his parents visit him aboard the Enterprise. Wesley meets his father.

BROTHERS (77) Written by Rick Berman.

A practical joke by one small boy has disastrous effects on his brother, who now urgently need medical attention at a starbase. While escorting the culprit to detention, Data 'malfunctions' and abandons the boy. He causes an evacuation of the bridge and hijacks the Enterprise. Without access to the bridge or any of its computer stations, Picard must outwit the android and regain control of the vessel before the boy dies.

SUDDENLY HUMAN (78) Written by Jeri Taylor.

The Enterprise discovers a damaged alien ship and rescues its trainee crew. They are all children but one of them is a Human boy, the grandson of a Starfleet Admiral, who had been kidnapped when still a baby. The boy regards himself as part of an alien family but show signs of having been beaten and mistreated. When another ship approaches, Picard must decide whether to return the boy to his Human grandparents or to the only family he has known.

STAR TREK IN THE NEWS

compiled by Janet Quarton

The purpose of this column is to let you know which magazines to look out for as well as letting you know some of what has been printed in the papers. Most magazines are available from the book shops listed at the end of the newsletter or in the Merchandising column.

We have only printed an extract of what has been in the papers this time because there has been so much. If anyone would like a copy of the 10 page original draft of this article which mentions all the cuttings we were sent in for this newsletter, please write to Janet and enclose at least a 9"x 6" envelope plus an extra 17p stamp.

STAR TREK THE OFFICIAL FAN CLUB 76 October/November 1990.

Articles about Michael Pillar, France Nuyen (Elaan), Composer Ron Jones and Colm Meaney (O'Brian). The article on Colm Meaney mentions: Meaney originally

auditioned for several of the regular characters but wasn't cast in one of those roles, so Meaney says the character of O'Brien growing into a regular role was just luck, something that evolved.

STAR TREK THE NEXT GENERATION 13 (Starlog)

Articles on LeVar Burton, Ronald D. Moore (the fan who wrote The Bonding and The Defector and went on to become Executive Story Editor of ST:TNG), A. C. Crispin and her TNG novel The Eyes of the Beholders, Howard Weinstein and his TNG novel Exiles. Detailed transcripts of the following 3rd season episodes: A Matter of Perspective, Yesterday's Enterprise, The Offspring, Sins of the Father, Allegiance, Captain's Holiday and Tin Man.

Posters: The Crew, Marina Sirtis, Wil Wheaton, Whoopi Goldberg.

STARLOG 159 October 1990.

Articles on: Russell Bates who wrote the ST Animated story How Sharper than the Serpent's Tooth, Co-Executive Producer Michael Piller (which gives some background on the 3rd season of TNG), Diane Carey and husband Greg Brodeur.

STARLOG 160 November 1990.

Article on Whoopi Goldberg - "The only time you ever saw black people in the future was on Star Trek. I would tune in on Thursday nights and it was like heaven." Whoopi asked twice to do ST:TNG. The first time she sent a message to LeVar Burton asking him to tell the producers but with no results so when she heard one of the cast members was leaving she approached the producers again asking if they knew she wanted to get on the show. They said LeVar had told them but they thought he was kidding. Whoopi told them she couldn't do all the episodes but would like to do some of them. She describes Guinan as "kind of like Yoda. She's very old and wise."

Whoopi notes that she has an excellent working relationship with the entire TNG cast but has a particular fondness for Patrick Stewart. "Patrick Stewart doesn't have much hair," cackles Goldberg, "but boy, is that man sexy!" Plus an article on Brian Toohy who played the boy Ray Tsingtao in the original ST episode And the Children Shall Lead.

STARLOG 161 December 1990.

Articles on Suzi Plakson (who played the Vulcan Dr. Selar in the TNG episode The Schizoid Man and the passionate Klingon K'Ehleyr in The Emissary) and Jane Wyatt (who played Spock's mother, Amanda).

TV ZONE 11 October 1990.

Article on John de Lancie who was interviewed whilst he was over for the Frontiers Convention in May; Book Reviews - Eyes of the Beholders by Ann Crispin, Tears of the Singers by Melinda Snodgrass and Pawns and Symbols by Majliss Larson; Video Reviews - Elaan of Troyius/The Paradise Syndrome 57/58; The Enterprise Incident/And the Children Shall Lead 59/60; Q Who/the Emissary (TNG).

TV ZONE 12 November 1990.

Article on Herman Zimmerman (the Production designer of TNG during its first season); Book Reviews - Encounter at Farpoint by David Gerrold, Enemy Unseen by V.E. Mitchell and Mind Shadow by J.M. Dillard; Video Reviews - Spock's Brain/Is There In Truth No Beauty 61/62.

TV ZONE SPECIAL 1 - STAR TREK SPECIAL November 1990.

Articles on: ST:TNG, Patrick Stewart, Deanna Troi, Lt Worf, Lt Natasha Yar, Lt Geordi La Forge, Dr Beverly Crusher and Wesley Crusher, Lt Commander Data, Commander William T. Riker, Episode Listing for Seasons 1, 2 & 3, plus a reprint of TV Zone 1 which includes: Book Reviews - Ishmael by Barbara Hambly, Web of the Romulans by M.S. Murdock and Masks by Jon Vornholt (TNG); Video Reviews - Operation Annihilate/Catspaw 29/30, Arsenal of Freedom/We'll Always Have Paris (TNG); "TNG Episode Guide" 1st season - Encounter at Farpoint through The Battle

STARBURST 146 October 1990.

"Star Trekking" article giving an update on the 4th season of TNG plus STVI.

STARBURST 147 November 1990.

Articles on: Diane Duane; Mark Lenard; The History of Star Trek; Wil Wheaton.

"Star Trek Dead End" News of the World September 9th, 1990.

A short article which says Walter Koenig has written the plot for Star Trek VI and kills off all the characters including Chekov.

[I think this comes from an article about Walter which appeared in the Official Fan Club Magazine 75 where Walter said he had submitted an outline for STVI which was very final but the studio had not yet responded. He went on to say he would like Chekov to die - either singly or as part of the contingent. He thinks it would be a fitting end for the character and also admits he would like people to stop seeing him only as Chekov.]

"Medical Sensors" The Economist 15/9/90.

"Physicists and doctors have joined forces to make a machine straight from Star Trek. It is a medical sensor that only need hover over a patient for a few minutes to probe his heart or brain. While it is not as portable, as versatile or (yet) as easy to use as Dr. McCoy's hand-held sensor, it still holds great promise for medical research. The article continued in more detail.

21-25/9/90 various papers had articles about TNG coming to BBC2 plus the BBC planning to repeat the original series next year. Some articles mentioned sex scenes in TNG and also said that Leonard Nimoy turned down £2 million to appear in a TNG episode.

"Space the New Frontier" Radio Times 22-28 September, 1990.

2 page article on Patrick Stewart which includes photos of the Enterprise and crew. There was a lovely colour photo of Picard on the cover.

"Starship self Enterprise Kirk and Co Beam Up Millions" Today 25/9/90.

Article about cost of making Star Trek and the money to be made from it. Shatner didn't get much money from the series but did well from the movies. ST IV netted him £2m. On the other hand Patrick Stewart has bought a £250,000 spread in Hollywood.

27-30/9/90 Various reviews of Encounter at Farpoint. Most weren't keen and compared it unfavourably with the original series, but the Daily Record, Evening Times, Daily Express and Sunday Express quite liked it; they particularly liked Patrick Stewart.

"Neil's Final Frontier" Today 3/10/90.

There is no denying that the Labour Party has changed. This year's conference has produced a new cast with a new slogan. Looking To The Future.

Indeed it occurred to me that the Party - with Captain Kinnock at the helm - is rather like the new Star Trek: The Next Generation.

As in the TV counterpart, the party believes it has tamed its enemies the Klingons, Arthur Scargill and Co, although it now has its own equivalent of the feared Ferengi - the bald, big-eared and beastly creatures that are a cross between Gerald Kaufman and Roy Hattersley (a sort of Mutant Tendency).

The Party and Star Trek even share new female interest. Harriet Harman really does look like Counsellor Troi and Glenys matches screen siren Dr. Crusher. But there are still doubts about the loyalty of those Klingons and hints of squabbling on the crew deck (well, on the back benches).

Luckily, though, Captain Kinnock has three Scotties in his team for support. It looks as if Gordon Brown, Robin Cook and John Smith won't so much beam him up as hold him up.

It's Labour, Neil, but not quite as we've known it.

17/10/90 Several papers had articles saying the BBC will censor ST:TNG because of "scenes of violence, drugs, and references to an IRA victory over the British. They quote a BBC spokesman as saying "As with any BBC show, we won't allow anything offensive to be screened. If some of the material is unsuitable, as it would appear to be with certain episodes of Star Trek, then it would undergo strict

censorship." Paramount is quoted as saying, "Star Trek is a family show and the scripts reflect that. The BBC is entitled to take a different view. The terrorism episode is about the 24th century and only passing reference made to Britain and Ireland, but it would never have been intended to offend."

"Ron's Space Trek Goes Into Orbit" Daily Star 23/10/90.

...They wrote an episode for the new series The Next Generation about a bumbling politician. But makers Paramount went into orbit. They feared Reagan would zap them with legal action because there were too many similarities between him and the fictional politician. So the character, Sarek, was made more intelligent for the episode, which has just been shown in the States.

26/10/90 A number of papers gave a plot for ST VI: The Voyage to Infinity. Spock is to get married; Kirk will turn his back on women for good and become an Intergalactic monk; Scotty, Bones and Sulu will sacrifice their lives to save the Enterprise from destruction. The plans were supposedly revealed by Star Trek executives at a fans' convention in America.

"Star Strip Enterprise" The Sun 7/11/90.

A short article about Denise Crosby with a picture of her which she posed for playboy Magazine while a struggling model. The article says Denise plans to quit TNG - trust the Sun to be three years out-of-date.

ACTOR INFO

compiled by Janet Quarton

William Shatner

"Moonlighting with Captain Kirk" The People 4/11/90.

Article about William Shatner starring with Cybill Shepherd in a TV movie called Trick Eyes. The article says he first appeared with Cybill Shepherd 6 years ago in the film Secrets of a Married Man. *[Barbara Ellams says it's the same film.]*

"Star's Slip Enterprise"

Actor William Shatner leapt in to help a woman and child whose car had stalled near Los Angeles. He dashed off to an emergency phone, told them who he was... and the rescue service laughed its head off. It seems they were convinced he was a prankster. Well, would YOU believe him? *[I imagine even William Shatner's car breaks down.]*

Leonard Nimoy

"Spock Nazi Fight" The People September 9th, 1990.

A short article about Leonard Nimoy's TV movie, The Promise. It is the true story of a man who survived the Auschwitz concentration camp, then years later won a court battle with a right wing organisation who offered a £30,000 reward to anyone who could prove the Nazis actually killed Jews.

"Dr Spock cuts Farrah's Comeback Down to Sighs" Today 24/9/90.

According to this article Leonard Nimoy has dropped Farrah Fawcett from the movie, Funny About Love, which he is directing because he believed the character she played, one of a string of Gene Wilder's lovers, did not fit in with the rest of the plot. The studio said, "Her acting was not to blame in any way, but her role did not support the heart of the story."

George Takei - the following news is courtesy of Ena Glogowska.

The film Blood Oath, which George made in Australia, was shown at the Venice Film Festival. It was very well received, and two of the critics there said that had it been entered into the competition it would have won the top prize, The Golden Lion. Variety described George's performance as the aristocratic Baron, Vice-Admiral Takahashi, as "a knockout".

Unfortunately George was unable to make it to Midcon '90 owing to work commitments. He sends greetings to everyone and says that he was looking forward to spending another great weekend with them at the Convention. Work has to come first.

The work commitment which stopped George from attending at Leicester was the play *The Wash*, which was in rehearsal during September and October. The show opened on October 23rd at the Manhattan Theater, New York. It was to close on November 18th unless Box Office demands merited an extension into December. In early January 1991 until mid-February *The Wash* will be playing in Los Angeles at the Mark Taper Forum of the LA Music Center.

The Wash, set in San Jose, California's "Japantown", features Nobu McCarthy and Sab Shimono as a couple who separate after 40 years of marriage, one to find new love, joy and liberation, the other to discover the consequences of having taken love for granted. The play is a portrait of the older generation's changing role within a Japanese-American family. George plays Sado Nakasato

Nichelle Nichols - There was a picture of Nichelle in the Toronto Star, 16th September, 1990, and the caption said that she "brings her one-woman show, *Reflections*, to the Bayview Playhouse Sept. 27."

Patrick Stewart

"Night I snapped the Captain's Log" Daily Express 22/9/90.

Tory tells how he broke Patrick Stewart's neck when they both were in a production of Shakespeare's *As You Like It* at the Sheffield Playhouse. Tory played Orlando and had to wrestle Patrick to the death. "I decided to make Patrick's moment of defeat, the jerking back of his head over my thigh, as realistic as possible. At the correct moment, to simulate the cracking of the bone, a stage-hand snapped a large stick in the wings. On the first night so many elderly female members of the audience had to be carried out in a dead faint by the attendant St. John Ambulance ladies that the horrifying effect was stopped.

Still, as I watch my old chum Patrick boldly patrolling the stars I shall recall the night I snapped him in two like a wand of dry timber and shall consider myself, perhaps - for a daft moment or two - Master of the Universe.

"Shvlock Joins the Trekkies" Daily Mail 26/10/90.

Article about Patrick Stewart, how he got his role in TNG and his popularity as Picard in the States. The article says his wife is choreographer Sheila Falconer; he has a daughter 17, and a son, 22. Patrick is currently a resident alien, taxpayer and homeowner, having bought a house in a rather Bohemian section of Los Angeles.

"Star Trek Pat Blasts Britain"

In an American Star Trek fan magazine Patrick Stewart said, "It has to be a terrible indictment on our society that there are so many people living in misery." Patrick, 49, who gives readings from Charles Dickens to raise money for the homeless, talked of families living in poverty and added: "Dickens criticised the society he lived in, but it is still happening today. Millions of people that governments would rather ignore are still living in these horrendous conditions." Daily Star 2/10/90 carried a similar article.

Marina Sirtis

Quite a few papers have had articles on Marina from 27/9/90 through 7/10/90. Marina starred in the BBC Screen One drama *One Last Chance*, shown on 7/10/90. An article in the Daily Mail on 6/10 said Marina's father was a Greek tailor who came to England with his wife in 1956 in search of a better life; he died of cancer nine years ago. Mrs Sirtis was never happy about Marina becoming an actress. But now, she says, she is proud of her. "That Star Trek is good and now she's working for the BBC. The BBC is best, isn't it?" According to Hello, 6/10 Marina shares her home with her boyfriend of two years, guitarist Michael Lamber, who has joined a new group called *The Storm*. "He wants to be better established before we get married," Marina explained. "And I think that will happen soon. I would like children. I want a girl and he wants a boy."

Marina says her real ambition now is to work in Stratford with the Royal Shakespeare Company. As well as doing *One Last Chance* when she was over in Britain she made a guest appearance in *The Bill*.

Whoopi Goldberg

"Hollywood's Scene Stealer" The Mail on Sunday 16/9/90.
Article about Whoopi, mentioning her film *Ghost*.

GEORGE TAKEI

a profile by Marcia Pecor

Helmsman. To those of us who know and love the first generation of *Star Trek*, the vision of Hikaru Sulu immediately comes to mind at the mention of that word. The dictionary defines *helmsman* as "the man at the helm; the man who steers the ship". My battered thesaurus goes on to say the helmsman is the navigator. On ships of the 15th and 16th centuries this position was more commonly called "pilot". This term is particularly suitable for the position Sulu holds, as a ship's pilot not only knows how to 'steer the ship', but he *knows* the ship - is prepared to take the centre seat at any time. Often these abilities lie hidden beneath the surface as a helmsman undertakes other duties and, if we're not careful, can be overlooked.

Such are the talents and abilities of George Takei. As we continue to explore the lives of actors whose personal qualities are lent to their characters whom they have so dramatically brought to life, we'll take a look at George's background and experiences to find out what makes Sulu tick.

Like any good pilot, George is never idle when not manning the helm as Sulu. He has been involved in such projects as hosting and producing a public affairs talk show for three years, appearing in stage productions, touring Alaska in a travelling production, etc. In television he has played many parts, from a bitter Chinatown tour guide (*Year of the Dragon*, PBS) to a gift shop owner, appearing in such productions as *Hawaii Five-O*, *Marcus Welby*, *Miami Vice*, and many more.

He has not limited himself to acting, however. George has been keenly involved in politics, taking part as a delegate in election primaries, running for Mayor in Los Angeles (he came in second), etc. He represented the City of Los Angeles on the Board of Directors of the Southern California Rapid Transit District until 1984, and was Vice President of the American public Transit Association.

George had every opportunity to bemoan his family's relegation to a Japanese-American camp during WWII, perhaps even use it as an excuse to simply give up. But he has a way of looking at the Human plight and transforming it. He remembers: "I recall the picture of these fires (in large metal canisters at the camp), and the dark shapes of the people crowded around them, trying to keep warm in the outdoors with the snow on the ground. Despite the cold and the starkness, I remember thinking as a child how beautiful a picture that was."

His ability to see the positive side was due in part to his father, who with sensitivity told his son about the plight of the Japanese-Americans only gradually, so as not to build bitterness in the boy. Instead he emphasized political awareness to George, which became a major factor in his current political involvement. "I'm very proud of my father, and I really am a product of my father's guidance and wisdom and resources."

George studied architecture at the University of California at Berkley for two years, then switched to U.C.L.A., changing his major to theatre arts. His first acting experience had been in junior and senior high school, but his first professional appearance was on *Playhouse 90*.

One would think that George's political involvement would make him a primary candidate for ethnic actor's rights. However, he takes a broader view of the situation. He states that actors are called on to portray all sorts of different individuals. "As an actor, I don't have to be of a certain race to portray a member of that race." However, George admits he's never seen a non-Asian actor portray an Asian to his satisfaction. There is a tendency to stereotype. When a fan asked him at ClipperCon VI whether he ever wanted to develop his character more in the original series and listed several Japanese interests as ways to show the viewers a deeper side of Sulu, George admonished him, saying he didn't feel that Sulu would necessarily own a samurai sword, or play Japanese board games, or have a cabin filled with ancient Japanese artifacts. He felt Sulu was more cosmopolitan, that his collection would be eclectic, his interests more diverse. Case in point: We didn't see him wearing a shogun outfit and brandishing a samurai sword when he was affected by the Psi 200 virus, did we? D'Artagnan, all the way.

George is a busy man. He is proud of his Japanese heritage, but he is not limited to his ethnicity. His interests, only one of which is acting, are many and diverse, his concerns humane. His mind is razor-sharp and anything he sets his hand to must succeed. Perhaps that's why he never gave a second thought to going on camping expeditions in the Rockies, exploring the Alaskan panhandle, touring Europe or venturing to Baja, California.

As a ship's pilot, Sulu was an efficient, dedicated, and dashing career officer. As to George Takei's own life, no one could say that he navigates his own destiny any less efficiently. This author can only express a desire to see more of George Takei in Hikaru Sulu in the upcoming blockbuster, Star Trek VI.

Sources: The Making of Star Trek, the Star Trek Interview Book, Takei's talk at ClipperCon VI Jan. 1989.

MERCHANDISE

compiled by Janet Qarton

BOOKS -

Prime Directive by Judith and Garfield Reeves-Stevens.

Pocket Books Hardcover.

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|-----|---------|--|-----------------------|
| Oct | P51 T40 | Enemy Unseen by V.E. Mitchell. | Pocket Books & Titan |
| | P27 T41 | Mindshadow by J.M. Dillard. | Titan |
| Nov | TNG 14 | Exiles by Howard Weinstein. | Pocket Books & Titan. |
| Dec | P52 T42 | Home is the Hunted by Dana Kramer-Rolls. | Pocket Books. |
| | TNG15 | Fortune's Light by Michael Jan Friedman. | |

Enterprise America says the next two TNG books will be *Spartacus* by T. L. Mancour (January) and *Contamination* by John Vornholt (March).

TV Zone 12 says on TNG novels - *Fortune's Light* by Michael Jan Friedman is published in the new year to be followed a few months later by *Reunion*, which he promises will be of great interest to Picard fans. Jon Vornholt has *Contamination* coming out next year, and Sonni Cooper's *The Balance* will follow some months after.

TV Zone 12 say on classic Trek - *The Making of Star Trek* by Stephen Whitfield receives its first ever British publication around Christmas, some twenty years after its first publication in the States. There's a slim possibility the book will have an extra chapter bringing the story up to date.

At Midcon we saw a punch-out book of the TNG Galaxy Class Enterprise for sale.

Star Trek 1991 Calendar. Pocket. Full Colour scenes from the 5 movies.
Star Trek: The Next Generation 1991 Calendar.

VIDEOS

ST:TNG 1st season tapes are now being released at £9.99. The episodes have been recorded in their original form and not edited together as they were in the rental tapes.

THE BATTLE/HIDE AND Q (Sept)

HAVEN/THE BIG GOODBYE (Oct)

Due next. (Release dates from TV Zone 9)

5th November DATALORE/ANGEL ONE

3rd December 110011001/TOO SHORT A SEASON

Original series tapes priced £9.99 in the shops or the same from Andromeda plus p&p.

59/60 ENTERPRISE INCIDENT/AND THE CHILDREN SHALL LEAD (Sept)

61/62 SPOCK'S BRAIN/IS THERE IN TRUTH NO BEAUTY

Due Next:

63/64 EMPATH/THOLIAN WEB

65/66 FOR THE WORLD IS HOLLOW.../DAY OF THE DOVE

67/68 PLATO'S STEPCHILDREN/WINK OF AN EYE

ST V - The Final Frontier A couple of members said they had seen this on sell-through but we think it must have been rental copies. CIC plan to release STV on sell-through next April.

The soundtracks for the Star Trek movies; ST:TMP, ST:II, ST:IV and STV (we're not sure about ST:II) are available on CD from The Movie Boulevard, Baker House, 9 New York Road, Leeds, LS2 9PF. tel: (0532) 422888. The soundtrack from ST:TNG Encounter at Farpoint and Star Trek Sound Effects (original series) are also available on CD. They offer a fast and reliable service. (info: Julie Woolaston)

ST II: The Wrath of Khan: According to The Movie Boulevard, Collesium were bringing out the soundtrack for this film on CD and album at the end of October. Carol Looby tells us that the reference numbers given for ST:II:TWOK, in the Star Trek Discography in the last newsletter, actually refer to Star Trek, Volume 2 - which contains incidental music from the series - not the film.

PANINI STICKERS Peter Walsh wrote to Panini enquiring about Star Trek: The Next Generation stickers and received a standard letter saying they are no longer available. As far as we know the TNG stickers have not been available in Britain except at shops like Sheffield Space Centre who import them.

Enterprise - 10" Pewter model. This is still being advertised by Franklin Mint at £195. If you are interested but haven't seen an advert write to: Franklin Mint Ltd., Bromley Road, London SE6 2XG.

Marvel - Star Trek: The Next Generation Comic/Magazine. No. 1 17/11/90. 55p. The title of the comic strip is Where No One Has Gone Before but it is no relation to the episode of the same name. There is also an article on the episode Datalore which appears to be reprinted from the Starlog ST:TNG Magazines.

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The following companies are recommended by Gabriele Wrubel:

Intergalactic Trading Co., P.O. Box 1516, Longwood, FL 32750, USA.
Phone 1-407-831 8344, Fax 1-407-332 0142. (A lot of ST and Sci-Fi items.) Accepts Visa, Master, American Express cards; delivery time approx 1-2 months.

Lincoln Enterprises, P.O. Box 691370, Los Angeles, CA 90069, USA.
Phone 1-213-462 0181. Accepts Visa, Master and American Express cards - they have really nice items but they make a lot of errors.

New Eye Studio, PO Box 632, Willimantic, CT 06226, USA. (They have a lot of wonderful ST items, also second hand items.) Accepts Visa and Master cards; airmail delivery possible; fast service.

Starland, PO Box 24590, Denver, CO 80224, USA. Phone 1-303-671 8735. (They have a lot of ST and Sci-Fi items.) Accepts Visa, Master and American Express cards; they also have a free location service if you search for special items; you also find a lot of ST info in their catalogue.

Star Tech, P.O. Box 456, Dunlap, TN 37327, USA. (One of the best ST and Sci-Fi dealers in the States.) £3 for catalogue; accepts Visa and Master cards.

Book City Collectables, 6631 Hollywood Blvd., Hollywood, CA 90028, USA. Phone 1-213-466 0120, Fax 1-213-962 6742. (Wonderful photos.) Accepts Visa, Master, American Express, Diners and Carte Blanche cards.

Galaxy Gigs, Patricia A. Gross, 5301 Spicebush La., Madison, WI 53714, USA. Phone 1-608-221 2615. Stationary, stickers and a few other ST items.

Movie Poster Gallery, 308 1/2 S. State No. 25, Ann Arbor, MI 48104, USA. Phone 1-313-665 3151. (Wonderful photos and movie posters.) Accepts Visa and Master cards, very fast service.

Space Debris, Jonathan & Susan Harris, Box N, Crugers, NY 10521, USA. (ST and Sci-Fi rubber stamps)

All the above companies, except Star Tech, take 2 IRCs or \$1.00 for a catalogue.

POSTBAG

Please send in your letters of comment and discussion for this section - the more the merrier. If possible could you word your letter for printing or at least indicate that it is meant for the n/l. Please remember that the reader may not have the last newsletter, or have it on hand, so when referring to anything in previous letters make it clear what you are talking about.

Sue Embury:

Thank you Karen Sparks and Lesley Hatch for enlightening me as to the forthcoming development of Deanna Troi's role in TNG. It was good to see Marina Sirtis getting her teeth into a meatier role in One Last Chance on BBC 1 (7th Oct.). I see there is nothing amiss with the lady's acting ability, and I look forward to seeing Deanna make fuller use of her talents. Meanwhile I will reinterpret her statements of: "I feel pain." as: "My girdle is killing me!" - thanks Elaine Oldham for pointing that out; and I agree with you about Pulaski being a female McCoy: tremendously competent but rather abrasive. Her interaction with Data was doomed to be a poor shadow of the wonderful Spock/McCoy relationship. I still quite like Bev though. I like to see her bumble through a crisis. It makes me think "Gee, I could do that!"

Ann Peters raises the question of whether IDIC ought to extend to the acceptance of intelligent machines as life forms. She rightly points out that living organisms can be described in terms of highly complex molecular machines. So far, the carbon based life forms of Earth are the only ones we have knowledge of, and no man-made machines fulfil all the criteria for the definition of living things, (sensitive, feeding, growing, respiring, reproducing,) but it is not beyond the bounds of possibility that such might occur in the future. The obvious distinction between a machine and a living organism was succinctly portrayed in Short Circuit, when Johnny Five squashes the grasshopper. His subsequent fear of "disassembly" is understandable to all of us higher life forms, but would be totally irrelevant to a machine. ("He's dead Jim./It's a write-off Jim." - doesn't have the same ring to it somehow.) Star Trek of course, gets around even this universal truth by the use of the Genesis Device. Even so, STIII would not have restored to us the Spock we know and love, if his personality had not been prudently stored in unused megabytes of McCoy's memory. Do we value life more for

its physical properties or for the intellectual development which some organisms are capable of? There are already some examples of "artificial intelligence" which exhibit more "personality" for want of a better word, than do the simplest (and most numerous) life forms such as viruses, bacteria and plants, which are indisputably alive in the true sense. Perhaps the more difficult and important distinctions are about degrees of sentience which can be attributed to living things. The question ought not to be, "Is it alive?" but, "Is it self aware?" Data surely is, and I find him a valuable and acceptable member of the bridge crew, though I'm not certain whether he's officer material. I wonder, however, whether we would all be so comfortable with him if he were not so organic-looking. He's obviously designed to be user friendly - as Tasha Yar found out! TNG can be relied upon to give us some thought provoking episodes along these lines.

But enough of this philosophy! What about this opera idea? I really thought it was a joke when I first read about it, but it's serious isn't it? I am flabbergasted! My flabber is totally gasted, as Frankie Howard would say. Maybe it is a joke in that the idea is to do it as a spoof; - perhaps a kind of Gilbert and Sullivan thing, in which case it could be hilarious. I reckon they'd better play it for laughs because that's what they're going to get anyway.

Finally I must apologise for putting it about that William Shatner is 60 when he's still only 59. I got that from a magazine article and took it as accurate without checking - gullible soul that I am. But like I said, how many 59-year-olds look that good? Perhaps Michael J. Fox will in the fullness of time. Yes, I agree with Therese Holmes; if they must find a young Kirk, Michael J. Fox would fit the Bill. (Sorry, I couldn't resist that pun!) It's just that I still find the Old Bill quite arresting! (GROAN!) O.K. I'll stop this rubbish before I get thrown out of the postbag.

Michael Simpson:

First many thanks to those members, (Julie Woolaston, Peter Sparks, and Martin Stahl particularly), who answered my queries regarding 'Trek' soundtracks on CD.

I was especially interested in Ann Peters' '(Male) Generation' article since very similar thoughts had crossed my own mind. Why had the writers, for example, not expanded on the Vulcan female transporter operator instead of going for yet another male? Not that there is anything at all unsatisfactory about the character of O'Brien or Colm Meaney himself. It just seems a trifle short-sighted of the producers/writers, when the show is bound to be under scrutiny for practising what it preaches, that they fail to capitalise on an opportunity to repair the damage of Yar's departure. In fact, since the Transporter Chief is but a 'periphery' character, (to use Colm Meaney's own word), the necessity of giving that cast member 'something to do' every week would not exist.

The point about Guinan and Troi also seems to me to be valid. Again the scenes in Ten Forward have been among my favourites in the series, but it does seem that the crew are keener to go to their barmaid for counselling than to their Counselor. (Remember that line in The Cage - "a man will tell his bartender things he'll never tell his doctor.") At the same time, however, Troi ironically seems to have had more to do in the 2nd and 3rd seasons. Even so, she still remains one of the least developed characters and Guinan's arrival has not helped to clarify her responsibilities. Perhaps it would be interesting to see her advising Picard more on the psychology of the races they encounter. That surely must be one of her specialities.

One of the ironic things about Star Trek is that, with female principle cast members always in the minority, the majority of zine writers and novelists appear to be women. Yet the majority of the series' writers appear to be men, and so far there has been only ONE woman director - in the 4th Season! So at whose feet does one lay the blame - Gene's, or the state of the industry?

It will be interesting to see if the status quo shifts at all now that Paramount have opened their doors to scripts from the general public.

On an altogether different note I would just like to offer a few words in support of Harve Bennett. From his recent departure from Paramount one might envisage Harve as being a man at the wrong end of a pretty painful stoning. The debacle of the 'Starfleet Academy' script was presumably the last straw for him as far as his association with the studio, (and possibly with Star Trek), was concerned, having already 'retired' once from the series after The Voyage Home. There can be little doubt that amongst the scores of letters sent by fans to dissuade the studio from that venture there were a fair number that took the view that Harve was a traitor, deserving nothing less than ostracisation and total shame for his crimes to the good name of Star Trek. Yet this is the man that gave us four delightful films of which we can be proud. Is it really a probability that he abandoned every ethic he had upheld in those movies, (e.g. characters'/actors' self respect, respect for the audience's intelligence, a depiction of moral decency), to write a script the newspapers would have us see as opposing all of them? Admittedly nobody wants the original cast rejected, but many people appear to have taken the press at their word and reacted accordingly. It seems that there are times when contempt for the gutter press, and the reason for it, is forgotten. (Using the Michael J.Fox rumour as an example, Guy Vardaman said at Frontiers that such a suggestion did not even exist in the States).

Perhaps it is time for a fresh letter writing campaign, to Harve Bennett himself, first to get to the truth, and then, if appropriate, to apologise for the hurt he may well have been caused by some of those people he has consistently tried his best to serve.

After all, whose work was it that the fans were seeking to maintain the quality of with their calls for a respectable Sixth?

Lloyd Lewis:

I've just heard that ST:TNG is to be on BBC 2 on Wednesdays at 18.00. I'm not pleased as I won't be home from work by then, nor will many others and above all, once again, all evidence to the contrary the Beeb are treating ST as a children's story. Will this mean censorship?

On the pro side I've had a letter from Margaret French, Manager, Creative Affairs, Motion Picture Group (Paramount) stating that a top team of writers is working on a script for ST VI. She goes on to say that it is Paramount's intent that ST VI will remain faithful to the tone and values of the original series, while 'hopefully' featuring the original cast! She closes with L L & P.

I'd like to thank the people at CIC for their help recently - exchanging a ST:TNG The Last Outpost for a copy with individual credits and supplying me with a box wrapper for Encounter at Farpoint - which I bought ex-rental - to match the ST:TNG video series.

Daniel Noone:

On the subject of Scottish cons I would like to say how much I enjoyed Holodeck. Initially I was taken aback by the change of venue as it tripled my journey from around 70 miles to 210. However once I left the motorway and got onto the Lanark road (A70 I think) it was a very pleasant run. Herriot-Watt University was an excellent venue, clean, modern with all the necessary facilities even if the bedrooms were like holding cells. There was an excellent atmosphere and the variety in the programme ensured that there was entertainment suitable for all, even 'Watch with Mother'. Another bonus in the rural setting of the venue was the fact that car drivers didn't have to keep checking their wheels and stereos, unlike in our wonderful inner cities. If there is another con there I would definitely attend.

To close I would like to say how much I enjoy and am amazed at the IDIC newsletter, it seems to double in content every time it drops through the letter box. Quality and quantity, what more could we ask for!

[Ed: We're glad you enjoy the newsletter but don't look for it getting bigger. 84

pages has to be our limit as we don't want to increase dues again.]

Christian Doubble:

The subject of edited episode screenings seems to be the concern of many Star Trek fans. Personally editing doesn't really bother me, because only a few seconds seem to be cut here and there. As long as the flow or the plot of the story isn't affected I believe editing doesn't honestly matter.

Peter Walsh:

I must disagree with Elaine Oldham's opinion of Gates McFadden as Dr. Beverly Crusher, who I see as a very competent, resourceful and very attractive Doctor. This we can see in the episode Encounter at Farpoint, when even as the Bandi city is being attacked by the alien creature, Beverly is already organising medical teams to treat the injured. Also notice in the episode The Naked Now who improves on the cure found by Data and Riker in the Enterprise history banks - Dr. Crusher. As an avid fan of Gates McFadden I hope we see a lot more of her in future episodes of TNG.

Jacqueline Y Comben:

Ann Peters is quite wrong. I am not 'slightly prejudiced' against machines, I absolutely refuse to accept that any artifact made by a sapient being can have rights equal to those of its creator (see my article What Is an Android in this issue).

If we met a species which had developed with silicone chips where I have nerve cells, I would defend that species' rights. The Horta, perhaps, is such a race, and has all the rights attendant upon being a true life form. A machine, by definition, is not a life form, but is an artifact, an object, built by one person for sale to another. It can be switched off and on, programmed and reprogrammed by its owner, and cannot be treated with cruelty, so needs no defence against man's inhumanity to other species.

Ann thinks a creation of fallible people may somehow be better than its makers. My opinion is that it will always be less - no machine made by us can be better than we are. To judge otherwise is to elevate the machine above real life and, with Samuel T. Cogley, I will fight any such suggestion to my last breath! I am *not* a 'living machine', I am a true life-form which no one can build in a laboratory. It is my nature to live, to speculate and to die, as well as to build devices to make life easier, like vacuum cleaners and computers. They have no soul and no ability to imagine life after death. They are not alive, and no machine built by us will ever be alive.

IDIC is a philosophy of LIFE, in which I truly believe. It does not cover that which does not live.

Linda Wood:

I would like to thank Martin Stahl for putting me onto the Vulcan vocabulary article in Best of Trek No. 10.

Linda Ware asked if the lyrics from page 75 of How Much For Just the Planet are from a G & S opera. Well, as Chairman of the Glasgow Branch of the Gilbert & Sullivan Society, I think I can speak from some authority here. No, Linda, this is *not* G & S! I cannot place it in another opera, but perhaps somebody else can.

If any IDIC readers are interested in the works of G & S but, like me, can't sing, the Glasgow Branch is a non-performing member of the parent Gilbert & Sullivan Society and meets once a month at 998 Great Western Road, Glasgow. We have guest speakers, concerts, play readings, video nights and block bookings for all amateur (and the occasional professional) G & S shows in and around Glasgow. Please contact me for further details: Linda Wood, 186 Copland Road, Glasgow G51 2UN.

Melanie Siddle:

I have been reading over the last few months your articles about the cuts made by the BBC in the 70s. As I have been borrowing friends' recordings that they made in the past to get my weekly/(daily) fix of ST, I was not really aware of what was missing. Then I decided to buy some of my favourite episodes and recently bought the CIC video of The Enterprise Incident (and And The Children Shall Lead). I am absolutely astonished at how much the BBC cut - what on earth made them cut the scene with the Romulan Commander and Spock drinking 'blue liquid' and doing the old 'finger touching'? (or what ever it is called) - obviously too erotic or sexy for the old BEEB. All of a sudden all those zines I had read which mentioned a mind meld between the Romulan Commander and Spock made sense, as did the 'finger touching' in Star Trek 3. That's it, I am obviously not going to have a holiday next year, I am just going to purchase all the ST episodes from CIC. I can't wait to see what else I have missed.

Sue Dalley:

Just a quick word to say how pleased I am to see Next Generation on BBC2, also it was really nice to see The Voyage Home on television as well.

I really enjoy reading your newsletters, especially the reports on Frontiers '90. I was thrilled to see that there is going to be a convention at Donnington Manor Hotel, Dunton Green, Sevenoaks, Kent, it's not far from me, so I am looking forward to going.

John Marshall:

I had a vote at work and 7 out of 12 people enjoyed the Next Generation on the television and although I've got it on video I still enjoyed it.

George D. Hallam:

After seeing Encounter at Farpoint I thought the regular cast was good and that I will enjoy TNG. I did not like the Q character through and hope that later appearances with him are an improvement.

Linda McGrath:

It's great to see TNG on BBC2 - no adverts, only I wish it was not on quite so early! ST IV shown recently was a pleasant surprise also.

Somehow the characters in TNG are terribly civilised - I mean Kirk seems very primitive in comparison. I love the idea that the TNG crew don't have any hangups or prejudices. It seems in the relatively short number of years between the 23rd century and 24th century of TNG the Human race has improved considerably. The only little nagging thought I have is - where's the struggle? Perhaps it's the fact that the original crew talked a lot about integration but it seems the TNG crew have put it into practice. Perhaps in the real world 20 years later Gene Roddenberry had the clout to get what he really wanted in the first place!

I think the chemistry in original Trek was what made it so good. Much as I like some episodes of TNG; it looks good, its ideals are usually good - it's just they're too civilised! But Data is proving to be growing on me and the guy is just too good to be true! Smart, innocent, loyal, strong, curious and non judgemental. Tasha at least was emotional, a little bit of fire in all that wholesomeness.

Joking apart I love both Treks - long may they continue.

Helen White:

I'm flattered that you thought of me as regards checking quizzes etc., I'd love to do it.

Re Karen's article on Whoopi: I've got an article from TV Guide Oct 6th 1989 which says that her real name is Caryn Johnson.

In response to Elaine Oldham's letter: I love her comment that the uniform 'panders to the actors' comfort'. Poor dears! Seriously though, having worn my

nice new TNG jumpsuit at T'Kon, where I was *not* under very hot lighting, I'm not surprised they complained! My suit is made of thin woollen jersey (the nearest I could get to Spandex) and I had worried that I'd be cold - ha ha! I was absolutely sweltering!

I agree that the new outfits make the chaps look, um, heavier (tact), but this could be partly due to the fact that they no longer wear their old elastic girdle-things underneath. (Guy mentioned these at a con) I don't think that the new outfits are ugly though, I rather like them.

To Kathleen Glancy: I thought that I'd said that Spock *is* mentioned in TNG (for a start, in the episode Sarek) but I looked up the last n/l and found that I hadn't. Sorry if that sounds rather Irish, but I'm sure you know what I mean!

I'm glad that Fiona Campbell liked my con report, and thanks for the apology, though I don't feel one was needed!

With regard to the various comments about a split between original and TNG fans: I too hope that this doesn't happen. I happen to like both series equally; I know, though, that there are fans who 'hate' TNG, and I'm sure that as the seasons pass we shall get more and more TNG fans who neither know of nor care for the original. So what? We're all part of the same big family, surely? IDIC and all that. And while I'm on this subject, I'd like to tell anyone that is still dubious about TNG because they've only seen a couple of episodes and it still seems 'cold' or whatever: keep watching - it keeps getting better. I didn't think it was *that* great until I watched thirteen episodes in three days at Sol III '89.

I read Make It So 2, and I can see that if you only wanted TNG stories, you might be rather cross at the amount of original Trek, but of course I like both equally so I didn't mind! Not that that solves your problem, of course, but then you're bound to annoy someone however you do it!

I know that you said that you'd like TNG episode reviews done separately, but this isn't really a review as such. I've found it interesting how much like 'old friends' the episodes have already got. Seeing 'Encounter' again was great. I'd just like to say a few things to 'new' viewers; namely:

- 1) If you think Riker looks weedy (I did when I first saw TNG) wait until season 2!
- 2) Wesley improves with time (not that he could do much else; he's such a yucky child in EaF - and I have to add that *I like Wesley* - is there anyone else out there who does?)
- 3) So does Troi.
- 4) But Bev doesn't!

These are, of course, all my own entirely biased opinions!

My favourite episode so far is Deja Q, which of course won't mean anything to anyone who hasn't seen season 3!

Nicole Comtet:

I have very much enjoyed IDIC all through the year, although I do not care for the TNG articles, being first and foremost a Classic Trek fan. I only hope that, in the future, IDIC will keep both Treks equally balanced and that there won't be an overwhelming presence of TNG because of its release on BBC! Don't forget the Classic fans out there.

[We'll do our best Nicole - after all, we love original Trek too. However we do need the original Trek articles to keep coming in to help us maintain a balance.]

Theo Skeat:

I wish to make it crystal clear that while this peasant is less than stunned by the Next Generation I will watch it with both my friends and detractors. I must conclude that as far as Classic Trek was concerned it was the singers as much as the song that hooked me. If that is the case the idea of an opera, provided it's a rock one, might set a trend, "Beam me up Pavarotti" 'T' shirts etc. could provide a money making spin off. At all events keep the IDIC flying.

Lesley Arrowsmith:

Ann Peters is quite right (The Next Male Generation). We need more women up there on the bridge. I believe, by the way, that the women in Blake's 7 had exactly the same sort of problem in getting decent lines for their characters and more interesting things to do.

Paul Wood:

TNG is finally on our screens. What? Missed it? No wonder, it's on at 6pm Wednesdays. Another mind blowing time slot devised by those superbrains that live in the attic at the dear old BBC.

Of course the British press saw potential from TNG, right from day one:
 "DATA IS NEW VULCAN"
 "STAR TREK BEDROOM ROMP!"
 Wednesday came and passed. I eagerly opened the morning newspapers.
 "PICARD IS NO KIRK!"
 "MUSHROOMS IN SPACE!"

Aarrgh! I give up.

Martin Stahl:

Re Margaret Richardson's letter, I think she made a mistake as the episode she saw was Tomorrow is Yesterday, not Return to Tomorrow. *[Ed: you would be surprised how many people mix up these titles, we should have caught the mistake ourselves].* I don't think the scene with the female computer was cut because there is a planet ruled by women. This scene could have been left out as it wasn't so necessary to the plot. It wasn't as necessary to the plot as any scene concerning Captain Christopher. Another scene which was cut, in the German version, was the scene when Spock, Sulu and Christopher beam down to free Kirk and Kyle offers the sergeant some chicken soup.

Kari M John:

I have already stated that I do not like TNG for a number of reasons (mainly the lack of the characters' humour, warmth, charisma etc.) so I did not bother to watch the episodes shown on BBC2. Especially as I am fortunate to know someone who has Sky and is recording the original series for me. (It's so wonderful to see them all again!!)

However last Wednesday evening I had my TV on and turned it over to BBC2 to see TNG - I hadn't even known it was going to be on. The episode was Where No One Has Gone Before and as there was nothing else on I decided to watch it out of curiosity...

I have to admit that I was spellbound by the Traveller - I thought he was absolutely *wonderful!!* I could almost believe that he was a real alien from another planet; it's hard to describe what I mean, but some aliens in SF are too ridiculous to be believed, or too 'Human'... I hope that you understand what I'm trying to say. I think that the Traveller was the best alien I've seen in SF, ever...

I really would love to see what Captain Kirk's reaction to the Traveller would be like. I think that he would have appreciated his good nature much more than Captain Picard did. I thought that Captain Picard was very unsympathetic and couldn't understand what a *good* person the Traveller was, he couldn't identify with the nature of the Traveller. I think Captain Kirk would have. What do other readers think?

Though I still maintain my view that the original Star Trek is far better; the 'message' of ST holds true and real in the original series and I prefer the original Enterprise, I can see TNG in a more objective viewpoint than before. I still cannot consider it as 'Star Trek' - to me Kirk, Spock, McCoy etc. will *always* be Star Trek - yet I appreciate it for what it is - science fiction. However there is one thing I like about TNG better than the original TV series - the music. I

just adore it - it's so much more dramatic and exciting than the music of the original TV series; far superior. It really epitomises space than any other SF theme music I've ever heard. What do other readers think about this?

So I am admitting that in some respects I was wrong about TNG - the storylines are interesting, the costumes are quite attractive, the music is absolutely magnificent... but I still cannot warm to the characters at all... (I wonder why there are no Vulcans in TNG...?) But still I'd give *everything* to be in the Enterprise with them 'going boldly where no one has gone before'...! (How I wish that I had been born in the era of Space Travel.)

Marcia Pecor:

I recently got a letter from a pen-friend who said my profiles didn't really provide any more information than they already know. I apologize for that, as my sources simply cannot give me any more than I already have. So, I have tried to focus on the actor influence on the character - looking at ways to find insight into the actor through the character he or she portrays.

IDIC is by far one of the most informative, upbeat, diverse, and interesting publications I've ever seen.

[Ed: Apologises aren't necessary - we enjoy your profiles very much. Those members who already know all the info are fortunate. We are sure your articles are of great benefit and interest to those many members who do not know the actor's biographies.

We are glad you enjoy the newsletter - as one of our contributors you are partly responsible for it.]

Edward Woo:

Comments in reply to n/l 12:

I agree with Elaine Oldham that the new two piece costumes worn by the male cast are out of place compared to the first 2 season of TNG. If the new collars and the one piece suits were combined, that would be a good uniform.

Reading the news I hear the character of Wesley Crusher will be leaving the Enterprise possibly for Star Fleet Academy with options for return guest roles. I have to admit I never felt comfortable with the know-it-all Wes Crusher, especially in season 1. With the space left by young Crusher on the Enterprise, a new female character could take over the role, or there could be more dialogue for Dr Crusher, Deanna Troi and other female cast members. In an equal opportunity crew, both male and female, alien or otherwise, the ratio of 6:2 in favour of the male cast should be rebalanced. How come the role of No.1 was never given to a female actress? If you remember Majel Barrett was No. 1 in the original pilot episode until the networks decided she was unsuitable.

Liz Caldwell mentioned the Romulans and Klingons in n/l 12. I think if ST VI comes out, the so called bad guys could be the Romulans as we have not seen them for a while. It would give Mark Lenard a chance to be a Romulan again. This idea of a Star Trek Academy for ST VI I would not have liked. As Kirk would say time passes on with new worlds and frontiers to explore. By continuing this theme our heroes can age gracefully as we do.

I grew up as a child with the original ST and still enjoy it now whether on video or Sky One. TNG is an extension of the Star Trek theme and philosophy. It is a second childhood for me and many fans and we should be grateful for its return. As to the debate about how the original ST and TNG compare and the division into two camps which some fans follow: I believe people will have many opinions and tastes and ST fans should respect this. I am a fan of both classic and TNG. Of course, when I am at conventions, watching TNG videos is important as they are new but as Kay Stagg said we must cater for classic ST lovers as well.

In reply to Steve Davies' query about the photon torpedo colour change from ST-TMP to STII: TWOK - here are two suggestions:

(i) Two different special effects houses did the special effects and so it changed because they did it their way.

(ii) The Starfleet solution.

During The Enterprise refit prior to the V'Ger crisis, her photon torpedo system was redesigned using the MK6 Model 1, photon torpedo. However an improved model 2 variant photon torpedo was used prior to the Genesis crisis. Hence the change of photon torpedo launch colour.

After the showing of Encounter at Farpoint, I had the opportunity to read some press reviews in the newspapers. The tabloid newspapers I felt, wrote reviews saying that it was not as good as the original ST and missed Kirk, Spock, McCoy and Scotty. Of course they will miss them but life has moved on and things change. I bet you when ST first came out in the late 1960s, the newspapers didn't like it. They had 25 years to be comfortable with the established characters. With this new ST and different characters, they have had no time to adjust. The quality newspapers gave a different point of view. They said it had potential but the drama was different and could not really be compared to classic ST until it had time to establish itself, another 25 years?

I had some comments from my fellow workers about the new Star Trek. One said he didn't like the Captain in TNG and he thought Lt. Cmdr Data was a great replacement for Spock. Another colleague said TNG seemed pedestrian and serious compared to the action of the original ST. Another person said he liked Tasha Yar and he was disappointed to hear from me that she would be leaving after one season. (I didn't tell him that she would be killed off.) I told all three people that the series needed time to establish before judging it compared to the original. I told them the 3rd season would be the best to date.

Two other comments from work said Lt. Worf's face looked like a piece of bacon and Captain Picard's lines seem too perfect, especially with that background in Shakespeare.

Mike Mullen:

Thanks very much for the last newsletter, it was up to the usual very high standard. I particularly enjoyed reading the Holodeck reviews, as this was a convention I could not make due to the late move in venue. The postbag was as lively and interesting as I have become used to.

I am glad TNG has finally made it to the British TV screens, I like the series and welcome the extra coverage. I also like the classic series and hope the current bias towards TNG in ST fandom newsletters is balanced out a bit more. Forgive the pun but I would like the 'Best of Both Worlds' as I like them equally for different reasons. Hopefully the BBC will eventually run classic Trek and TNG together so all of us Trek fans can be happy. With the 25th Anniversary just around the corner I want to celebrate all Star Trek in all its forms and not have to choose one or the other.

Can people name favourite scenes in classic episodes? It is a very hard choice but I love the scene where Scotty describes how he got into a fight with the Klingons in The Trouble With Tribbles. Another superb scene is Kirk's speech before leaving the alternate Enterprise in Mirror, Mirror, and for sheer emotion I adore the very end of City on the Edge of Forever. I would like to hear about other people's favourite scenes that send shivers down your spine.

Up to the time of writing (2nd Nov) I have seen the first 4 episodes of the 4th season TNG. Without giving anything away I can tell you that they are all excellent character stories with Family being the strongest. The acting is superb and the story very emotional. I think the scenes with Worf steal the show. I am looking forward to the rest of the 4th season.

I agree with Ann Peters' remarks on the 'Next (Male) Generation'. Many people have said that ST has problems with writing strong women characters and I would agree. When they do come up with a strong character they then bring her down. A

point in case being Shelby from Best of Both Worlds. In Part 1 she was a strong go-getter, but in Part 2 she became just another officer who bowed gracefully to Riker's orders. Another point: apart from Geordi and Guinan racial minorities are not often portrayed. It is not since early 1st season that we have seen an Indian or Oriental in a significant role. Even the extras seem to be white North Americans in nearly every case.

Christine Jones:

Thank you for my copy of Make It So 4... I must admit that I wasn't too sure about reading this zine as I have never - up to now - taken to TNG. I must admit that I enjoyed reading it more than I thought I would. They were very good stories. If nothing else, I could learn to like the fans' stories about TNG. I may even begin to like the series; it does seem to be getting better. Although I think I'll probably like the fans' versions best, the characters they write about are a lot 'warmer' than the TV ones and so easier to like. My favourite, though, will always be the original series.

It's a shame that Paramount haven't got Diane Duane to write ST VI. She is a great writer, I like all her books. In fact, I believe she wrote the episode of TNG that I have just seen - Where No One Has Gone Before - and that was what gave me hope that I might begin to like the series, because I did enjoy this episode. Not because she wrote it - I didn't know she had till the end - but because it was a good episode.

Teresa Abbott:

In answer to Margaret Richardson in N/L 12, yes, I did mean that I thought Chapel fans would be annoyed because the scene had been cut as it seems that quite a few of the scenes involving Chapel are selected by the BBC as the ones to be omitted. I thought the scene in Obsession was a good scene showing Chapel in a strong light, and that was why the fans would be annoyed that it was not shown.

Someone in your wanted section last month was asking for any Blake's 7 episodes to buy. Do they know that these are now available in the shops?

Russell Witherman:

What's this I've just heard in today's Daily Mirror (26/10/90) about ST VI: Voyage to Infinity? It also says Spock gets married, Kirk becomes an intergalactic monk and McCoy, Sulu, Chekov, Uhura and Scotty get killed. If there is any truth in this I don't like the ending. How can McCoy get killed if he appears in TNG? and as for Kirk becoming an intergalactic monk this is *stupid*. Let's hope that if this story is true they change certain aspects of it.

Ann Peters:

Thank you, Paul Wood, for the list of TNG episode in stardate order in n/l 12. It never occurred to me to do that, but the result is most interesting.

Tasha's appearance in Symbiosis is entirely possible since no stardate is mentioned, but her appearance in The Big Goodbye on stardate 41997.7, after her death on stardate 41801.3, is not.

It seems that Wesley was an acting ensign manning the ops position on stardate 41242.4 long before he was actually *made* an acting ensign on stardate 41263.1.

And it appears there really was something wrong with the Enterprise logs which were being so closely examined by Commander Remmick on stardate 41443.2 since they contained information about events on the Stargazer on stardate 41723.9 which had not yet taken place.

It just goes to show that stardates are complete nonsense. I don't think fans should take them at all seriously because the production people obviously don't!

I'm not an expert on BBC versions of the original series, but Sky do seem to be showing the cut BBC episodes. As far as I can tell, the 5.00 and 11.00 versions

are identical - except for the occasional technical hitch.

When I wrote about the Next (Male) Generation printed in n/l 12, I had not yet seen the episode with Lt. Commander Shelby, or she would certainly have got a mention. She is *exactly* the kind of woman we need on the Enterprise - permanently!

What a great idea to have Brent Spiner playing three parts in Brothers. The double performance in Datalore was criticised (wrongly, in my opinion) for being a copy of the two Kirks in The Enemy Within, but a triple performance is certainly not a copy of anything Bill Shatner ever did.

It was reported in TV Guide that Brent is playing Data, Data's brother Lore and their creator, Norman Soone. Is this, I wonder, the name Noonian Soong used while travelling incognito to the Omicron Theta star system, or is it just a gigantic typing error!

I agree with Elaine Oldham about the dreadful lumpy uniforms of the 3rd season but I fear we are stuck with them now. Like most men, the male actors don't seem worried about how they look.

But I do mourn the passing of the jumpsuit. There is a scene in Datalore where a slim, elegant Data is walking alongside a very podgy looking Lore; the same actor looked unbelievably better wearing the jumpsuit. No wonder Lore later asks Data, "Will I soon have a uniform like yours?"

Jenny Turner:

Thank you for the newsletter. Once it comes I read it - everything else is left. It's a smashing newsletter, so full of info, etc.

So they are thinking of making a sixth film. Well, all I hope is that if they do decide to kill them off it's not all blood and guts (if you'll pardon the expression). Why they have to kill them off at all beats me. Why can't Spock join the Vulcan Academy and Kirk go back to a job on Earth? McCoy could become a doctor on some colony planet. I should think by now they are nearly ready to retire anyway! Sulu and Chekov could go on to other ships, or maybe have commands of their own. I was gob-smacked, to say the least, when they said they were to do an Academy type of film, but as for sending death threats, well...

Star Trek has and always will be remembered - it's mentioned in quite a lot of programmes (including adverts!) 'Beam me up, Scotty' is a classic, though I can't imagine anyone saying 'Make it so' - it doesn't sound the same. I personally class The Next Generation as science fiction, NOT Star Trek. I've only seen the first season - perhaps WHEN I get around to seeing some more of it my opinion will change. I don't know. I have read recently that Spock (sorry, Leonard) has turned down a £2 million offer to play Spock in a single episode of TNG - well, why the hell shouldn't he turn it down? Leonard is not just Spock - he has made other films which I have enjoyed. Mind you, I wouldn't mind being typecast if I was getting paid £2 million!!!

No-one can go on playing the characters forever. Okay, it won't be the same without Spock and Kirk, but I never thought James Bond films were the same without Sean Connery - but that's life, pal. We still have all the episodes and films on tape to watch and enjoy. I would go and watch Star Trek 6 if it was the last one even if they did kill the characters off, as long as they don't make a long sorry mess of it (I was choked up when Spock died the first time in TWOK so this time I would probably need a box of tissues!!)

Nothing stays the same or lasts forever. When I first saw Star Trek I laughed my socks off, but not now (although it can be hilarious at times). It has changed since it started, and for the better. Eventually all series run out of stories and that is the time to pack it in, in my opinion.

I have noticed lately that a couple of Star Trek items have been appearing in

Sunday Magazines, notably the Starship Enterprise. I would have loved one, till I saw the price - £199.99. EEEK! Now they have decided to do a chess set; each piece is going to cost £27.50. I am totally gobsmacked (my favourite word at the moment). What ordinary fan could afford these prices? I certainly can't. If they made them of a different material and, say, around £20 - £30 [the set], I would definitely have one - I have always wanted a chess set. So please, someone out there, come up with a cheaper one. I have never seen a chess set on sale at cons at a reasonable price. In fact, I've never seen one at all!

I watched the first series of TNG at Doreen Dabinett's house when I went to stay with her. I have forgotten most of it. Now it is on BBC2.

Why 6 o'clock?

'Them upstairs' as Ann Robinson calls them are at it again. What a stupid time! It's a wonder they didn't go the other way and put it on at 12 midnight! I have a video, so I taped it, as my Dad, who I live with, hates Star Trek - or any science fiction, come to that - and I only watch ST, etc, when he's out... and anyway he likes the news on BBC1.

They manage to put sport on all the weekend. Surely they could have put TNG on at - say - 8 o'clock or 8.30.

I have seen the first one again and I love those jellyfish! I'm still not keen on the series, but maybe - just maybe - I will be hooked when I have seen more episodes. I only have one TNG book, and that is Metamorphosis (recommended by a friend) but I still haven't read it yet.

Ruth Kurz:

I share my IDIC with Denise Jansen, my best friend and neighbour, who is a big fan since we watched the very first Trek ads and waited for the show to come on back in the 60s. We both love ST:TNG and tape it faithfully. Our favourite episodes are the one where they have to prove Data is more than a machine (Measure of a Man) and that marvellous Yesterday's Enterprise where Tasha Yar was back. That was written by Eric Stillwell, with whom I corresponded years ago. It's always nice to see a fan make it in the 'real' world. I love almost all of the episodes. I have little use for the Ferengi, though. They have no redeeming virtues. They are not only sleazy, they're thick. I did enjoy the episode with Majel Barrett when she got the better of that one Ferengi kidnapper (Menage a Troi).

The final episode (in season 3) certainly leaves us wanting more next season - I missed the first episode of season 4 because I was in Scotland when it was on, but my 'house-sitter' taped it for me and so did Denise. Ah, the blessings of a VCR! One of my favourite characters is Guinan (since season two) and we want to see more of her. I hope losing Melinda Snodgrass doesn't ruin the show. She's so good.

I love reading the letters and articles in IDIC, but forgive me if I don't often write letters myself. Even a passive participant gets involved! IDIC is my best source of Trek news.

Teresa Abbott:

Regarding the 'death' story in IDIC LOG 4.

I agree it was well written and well developed, but I nevertheless found it disturbing. I've tried to analyse why, as at first it seemed to me to be hypocritical to enjoy stories where one or other of the main characters gets hurt, but not when they actually die. It wasn't so much the death itself that disturbed me - I'm not so naive as to suppose that death never happens, and I've read several other such stories which have made valid points - but rather the manner in which it came about.

I suppose that, for me, a good story is one where suffering is introduced as a vehicle for the characters to say things to each other which otherwise they would not. Kirk vowing undying affection to Spock on the bridge in cold daylight seems unrealistic, undesirable behaviour. The two of them showing their caring under conditions of suffering and stress is acceptable, while allowing them to remain the strong characters they need to be in order to run the Enterprise.

If the injury leads to a meld (as it usually does) even better, for then their innermost feelings remain that, only shared between the two of them, and not needing to be outwardly expressed. At the end of such a story, they are still efficient space explorers, but we know more about their deepest feelings and emotions.

In this respect, for me personally the degree of suffering in a story does not have to be very great. Perhaps the amount of pain the author inflicts on the characters is an indication of how deeply their own feelings are suppressed. I have read many non-death stories that for me go 'over the top', and I would define that as the point at which torture becomes torture for its own sake, rather than enabling us to learn more about the characters.

The purpose of this story seemed to be to take a main character, inflict as much pain as possible, as cruelly as possible, and then to kill him. It wouldn't have been so bad if the story had continued after the death, thus enabling the author to explore the repercussions, but the death itself was the climax and purpose of the story, and therefore for me unnecessary.

Having said the above, I think you were right to publish it in IDIC LOG, which is supposed to cover a wider spectrum of stories. I personally find excessive violence more off-putting than mild sex, and I don't envy your job as editors in trying to decide what to reject and what to include.

Gloria Fry:

Thanks for IDIC LOG 4. It was a thrill to see my cartoon strip and story there.

I must comment on the rest of the zine, particularly the story 'Vacation'. Whoever is hiding behind that pseudonym KLL is one very good writer. I found it very moving, very disturbing, and very horrific. I have rarely been moved to tears by a story, but that one did it. I kept thinking that there had to be a way to save Kirk, but it was horribly final. I'm not sure that I could write such a story myself, but I congratulate the writer on having the guts to go through with it.

I found the story 'Amusement Park, Captain?' very amusing indeed. I like the sense of humour in it, and the characterisation. 'Bones and Rattles' is also excellent, and I wonder if the writer behind the name 'A Houseman' is finished his/her medical studies yet. I enjoyed all the poetry very much.

Sheila Clark:

I found Bettina Rackel's comments on retiral (N/L 12) very interesting. My comment in N/L 11 about 'enjoying retiral' was actually personal - I can't wait to retire! After he retired, my father commented that he didn't know how he ever found time to work, and I've known other people who said the same; I'm quite sure that will be my reaction, too. I look forward to retiral as giving me time to get on with everything I have to do without having to rush or take shortcuts. I look forward to retiral as an opportunity to resume certain interests that I've had to abandon for lack of time, as well as attempt some new ones. I look forward to retiral as a challenge!

I do agree that for some people retiral is probably the nearest thing available to hell on earth. I accept that some people probably regard retiral as being on the scrap-heap - 'I can't work any more, I'm useless!'. However, I can't agree with Bettina that someone with an active mind couldn't enjoy years of retiral. I think that it's the people with active minds who do enjoy being

retired; the people who dread retiral are surely the ones with few, if any, mental resources, who have no hobbies (yes, there are such people) and no interests outside their work. I don't think Bettina's example (being stuck at home, ill, for six months) is a valid comparison. I'm not quite sure how I would react to being stuck in the house for six months, but I think I'd a) settle down to re-read all my books and zines, b) get on with my writing, c) take up embroidery and/or knitting again, d) take up oil painting again, e) re-watch some of my video tapes - I've got some I haven't looked at again since they were first taped, f) transfer some of my records onto cassettes and make up some compilation tapes (something I've been meaning to do for years)... No, I don't think I'd get bored!

From the point of view of Kirk, etc - I'd imagine they (Kirk, and probably Spock and McCoy with him, and possibly Scott as well) would get a darned good pension (with a huge lump sum), probably enough for them to buy a small ship between them, and I would guess that they might then set out on their own exploratory voyage 'where no man has gone before', probably reporting back to Starfleet but acting totally autonomously. On the other hand, all of them, on statutory retiral from active service, could have a fairly lengthy career lecturing at the Academy - which I think they would find far less interesting than my first suggestion, and probably *would* bore them!

Kathleen Glancy:

To Barbara Ellams - I do not wish to dwell on this unsavoury subject, but it precisely *because* a lawyer is looking to make a percentage of damages that it would be in his/her interest to require evidence from a client who claims to have had an affair with an actor. *Something* - letters, the testimony of hotel staff, even given the Rob Lowe matter a video - would be needed to convince the lawyer he/she wasn't going to waste time and effort pursuing a case on behalf of a girl who turned out never to have met the actor in question, merely been carried away by her own fantasies.

To Steve Davies - Yeah, Steve Davies! A voice of reason. I've always felt myself that Starfleet would be more concerned with getting the optimum degree of service from its personnel than with putting them among crewmates that they liked. Italian, absolutely. Sicilian, to be precise. I am related to two of the best Italian restaurants in Edinburgh and should know. At least, I am related to the people that own them. Some time I will tell you of the unholy revenge, involving a laughing box, a late-night phone call and a car theft, taken by one of my cousins two years after the person on the receiving end had played a trick on him.

To Kari M John - personally, I'd hope the future of humanity would give us men who respect women as equals, which Kirk sure doesn't. Though perhaps it is a little unfair to expect poor old James T. to transcend his time and his scriptwriters. As for Shatner's age, worry not. After all, Sean Connery, who is 60, was recently voted the sexiest man alive in an American poll, to the despair of the manufacturers of toupees and Grecian 2000 as Mr. Connery will neither wear a wig offscreen or disguise the fact that what is left of his hair is almost white. The unkind comments that I have seen have not really been aimed at the actors' ages per se, but at their persistently taking on adventure hero roles instead of father figure ones which would be more appropriate to said ages (which overlooks the fact that they are all very seriously typecast and can't now hope to make as much money in other roles) or at their efforts (usually Shatner's definite wig and alleged corset) to appear younger. It isn't really their fault that they live in what is usually a youth-worshipping culture that almost forces aging actors to such shifts and does worse to aging actresses. I said 'usually' because the above Mr. Connery, with his "I'm bald and grey, like it or lump it" stance has managed to maintain his popularity none-the-less - indeed, let's face it, rather wider popularity than Shatner et al. One reporter did ask him if he really thought a bald 60-year-old guy could be sexy, to which he replied that as he had never made love to any bald 60-year-old guy he couldn't say.

Karin Embacher's comparison of the versions of *What Are Little Girls Made Of?* reminded me that Kirk didn't need to do all that half-breed interference stuff.

There was something radically wrong with that android's programming already, and the minute it showed reluctant to kiss *anything* that came in the shape of a pretty girl it would have at once become clear that this wasn't Kirk.

Wasn't one of the clues in Helen White's crossword a trifle racist? Tomlinson, according to it, was the *only* casualty of the first encounter between the Enterprise and the Romulans. I seem to recall an entire shipload of Romulans going ka-boom at the end, as a certain Commander with a deeply suspicious resemblance to Spock's papa carried out his last duty. Don't *they* count as casualties?

I share Ann Peters' views on sexism. It is a great shame that TNG, which started out so well, has now degenerated into a situation where almost all the power figures are male. If it wasn't that we *know* he got busted back to Captain I would wonder if James T. Kirk's views on women (which basically were that they were there to be used, if young and beautiful, and avoided when not) had somehow contaminated all of Starfleet Command and got into the official rules.

Well, I knew the Beeb would probably do something silly with TNG and they duly have - 6pm, opposite the ITN News and in a slot where any adult content is going to have to be cut. Tough luck, Picard. Years to go before Captain's Holiday and when we get to it (unless the BBC has had an access of sense in the interim) the sexy bit's going to have to go.

Lesley Arrowsmith:

Star Trek could not have been further from my mind. We were on our honeymoon in the depths of rural Italy, in the region of La Marche, about halfway up the Adriatic coast. The nearest city was Ascoli Piceno, which we were both keen to visit - we are both archaeologists, and Ascoli was one of the early rivals of Rome, with many Roman and Medieval buildings. We arrived early, and by lunchtime had worked up a good hunger. We found ourselves in the square outside the Cathedral of St. Emidio, and on the wall of a narrow street opposite the Cathedral was an intriguing sign; 'Temple of Vesta' and an arrow. Just beyond the arrow was a much more welcome sign at that moment, the Enterprise Pizzeria. I didn't really register the name at first - until I stepped inside. One entire wall was painted with a beautiful starscape, with the Enterprise herself in the centre. Allen, my non-Trek husband, groaned slightly. He groaned louder when we discovered there was an Enterprise pizza on the menu - well, I couldn't resist that, could I?

Since Allen speaks fluent Italian, he asked why there was such an emphasis on the Enterprise. Unfortunately, it seemed there was no Star Trek fan in the business - the pizzeria had taken over the site from a video games arcade, and inherited the painting. The pizza, though, was the best I tasted in Italy, and for those who are interested, the topping is as follows -

Cheese and tomato; yellow peppers; mushrooms; thin slices of ham.

Toni Cumming:

I saw Star Trek - The Next Generation on 26/9. Have seen some episodes before, and although quite enjoyable, I don't think it's a patch on the original crew. It could be I am completely biased in favour of the first crew. DeForest Kelley as Bones in the first of the Next Generation is as enjoyably crotchety as ever. Maybe in 20 years time the second crew will have grown on me (if I'm still around).

Russell Witheyman:

On the subject of STVI, I hope Paramount make it the best of the bunch with a good story and good special effects. A good cast as well wouldn't go amiss. It would be great if STVI featured Majel Barrett as Nurse Chapel or Grace Lee Whitney as Janice Rand; also I think Kirk and crew should embark on another mission (say a three-year one) and wouldn't it be fantastic if they checked up on civilisations and people past encountered, like Harry Mudd or the Tribbles, or even better, Captain Pike, last seen in 'The Menagerie'. I hope Paramount hurries up, because

time is getting short if they hope to premiere the film on 8th September 1991.

I must also stick up for William Shatner who was heavily criticised for his directorial skills on STV. Personally I think Bill handled the whole project very well (other people might think so too if they had read his personal account of the making of STV). I just think the only flaw was the story, although it was still enjoyable and entertaining.

Also I have been spoilt for choice recently; being a Sky owner with ST on Sunday to Thursday at 11.00 (although I wished they'd kept it on at 10.00 because I find myself falling asleep occasionally). I think my all-time favourite ST episodes are City on the Edge of Forever, Mirror Mirror, The Changeling, Spectre of the Gun, The Menagerie and A Piece of the Action, and now with ST-TNG on BBC2 it's Star Trek all week round.

ST-TNG is fairly good but in my book will never surpass the original. Everyone is just too serious, and there isn't much character depth to the people. I do hope the series gets better in its forthcoming seasons. In its favour there are some great special effects for TV and a great opening sequence.

Did anyone catch Saturday Night Live (U.S.) on MTV? It was hosted by William Shatner, and of course there was none other than a ST sketch called 'The Restaurant Enterprise'. This featured William as Kirk, of course, in classic TV uniform, and two other actors were playing McCoy and Spock. Basically the story was, Captain Kirk owned the restaurant Enterprise and the guests were having Klingon soup when Khan (played by another actor, not Ricardo Montalban) burst in and started to abuse Kirk and told him he was not running a healthy restaurant. Then went into a load of quick-fire gags which were actually quite funny and I must say the actor playing Dr. McCoy had his voice down to a T. All he kept saying was "God damn it, Jim, I'm a Doctor not a...". The sketch was ended with an Enterprise model suspended by some string in front of a black background. All in all, this was definitely a sketch worth watching.

I'd lastly like to say does anyone out there know where to get signed photos of the ST and ST-TNG stars?

Lesley Hatch:

To Ann Peters - I take your point about (the validity of) McCoy appearing in a TNG story, but he does have a place, however tenuous the link: he appears in Encounter at Farpoint. I agree with your comments about what is so special about organic life - no, life does not have to be carbon-based; you only have to consider the horta to answer that point.

To Kari M. John and Janice McDonald (both of whom complained about a lack of humour or warmth in TNG) - there are episodes where humour and warmth of feeling show up. My own personal theory is that the degree of warmth began to manifest itself after the first three or four episodes and the actors had all got used to working with each other.

Linda Ware:

I have a trivia book which wasn't mentioned in your lists. I think it must be one of a series of which Star Trek is just one show. It's called Trivia Mania: Star Trek by Xavier Einstein, published by Zebra Books (ISBN 0 8217 1732 4). I've no idea where I bought it and as it's dated 1985 it's probably out of print.

YOUR QUESTIONS

Edwin Yau would like to know if the Enterprise NCC-701-A has transwarp capabilities. He read in Mr. Scott's Guide to the Enterprise that she did but at article in one of the Best of Trek books says she didn't.
[You can't really go by Mr. Scott's Guide to the Enterprise as it isn't authenticated by Gene Roddenberry. Does anyone know?]

Edwin would also like to know which version of the Enterprise members prefer. He prefers the movie Enterprise.

[Janet: I prefer the series Enterprise myself.]

Cath Shield: In the TNG episode The Battle we learn that Picard lost the Stargazer 9 years previous to that episode. My question is this: what did Picard do in those years between the Stargazer court martial and getting command of the Enterprise? Did he just hang around Starfleet Command and make a pest of himself? *[As far we know nothing about this period in Picard's life has been explained in the series so far. Maybe some members have some ideas.]*

Jill Ripley: Am I right in thinking the BBC have already vetoed Last Outpost or are the Beeb showing Next Gen in production order, rather than series stardate order? *[The BBC claim they intend to show TNG in the same order the episodes were screened in the States but as you've noticed they have already shown Last Outpost 6th instead of 4th. We think it very likely that the BBC will ban or edit some episodes if they continue screening the series at 6 pm.]*

Christian Double: Are the episodes The Cage and Where No Man Has Gone Before considered part of the 'official' Paramount continuity?

[Janet: I think I can safely yes, although I feel we should be talking about Gene Roddenberry's Star Trek continuity rather than Paramount's as it is his universe. Paramount had nothing to do with the production of the first season of the original series, it was Desilu.]

There can be no doubt as to the Cage as it is part of the episode Menagerie and stated to be part of the Enterprise's and Spock's history. With Where No Man Has Gone Before I think you have to assume that a period of time passes and an Enterprise refit before the first episode proper; which is Corbomite Maneuver in production order.

In the States the episodes were not screened in production order, which must have been very confusing with the continued development of the series during the first few episodes. For instance they showed Man Trap 1st and Where No Man Has Gone Before 3rd.

From the end of the original series onward 'continuity' becomes a very personal thing. I haven't asked Gene what he accepts but I doubt it includes the last 4 movies.]

Christine Jones: Asks why when the Galaxy Class Enterprise is supposed to be faster than the original Enterprise she can't go fast than Warp 9.5.

[Gene Roddenberry has stated that warp numbers in TNG are not the same as those in the original series. In TNG the fastest any ship can travel is Warp 9.9. This may be explained further in the new TNG Technical Manual when it is published.]

In the meantime Edward Woo gives his explanation in his article The Changing Face of Warp Number, later in the newsletter.]

John Marshall: Could you tell me if there is going to be a Convention in the South of England because I can't always get time off work to travel great distances.

[The best chance is if a local group gets together and organises a convention. This is what the Glasgow group, the Away Team, have done and there do seem to be more local groups holding conventions these days.]

James J. Miller, Alister Bulman: Are there any back issues of the newsletter available?

[Sorry but we cannot afford to keep back issues of the newsletter in print. You could try advertising for copies or photocopies in the newsletter.]

Alister Bulman: What computer and format of discs do you use?

[We use BBC Master computers with the Interword program and 5.25" discs. However Janet does have a program which can transfer text files from other computers including PC compatibles, Amstrad and some CP/M computers. She is also able to use a 3" drive for transferring files. For further details contact Janet. It

certainly saves us a lot of time if submissions are supplied on disc.]

YOUR SUGGESTIONS

Ann Reynolds: Love the newsletters just as they are - just please stick to Classic Star Trek.

[Sorry to disappoint you Ann but we've stated right from the start our intention to cover all Trek: the original series, animations, movies and TNG. All we can promise is that we will try to keep the newsletters balanced and not let TNG take over.]

Martin Stahl: Is it necessary to have so many zine ads in the newsletter? Many of these ads have been in the n/l since the first one and I think they have appeared often enough. Isn't there any other solution with the zine ads?

[We print zine ads as a service to both members and zine publishers - we know a lot of our members are zine buyers. As zine publishers ourselves we do know the importance of advertising and we also rely on reciprocal advertising. We do ask publishers to update their adverts every 6 months.

The problem about putting out a flyer advertising older zines to new members is that each one has to be printed separately which is extra work for Janet and extra cost.

We'd welcome comment from other members on this subject.]

CAN YOU HELP?

Jayne Harden: Help! Please help. Please could you tell me where I can get any info, or can you give me some details about that gorgeous guy Jonathon Frakes. He certainly is my favourite TNG character but I know nothing about the man himself. I've tried various places to get info but even some magazines don't tell you very much.

[Karen Sparks did write a profile of Jonathan Frakes which appeared in n/l 3. This was only half a page but it was all Karen had at the time. If anyone feels they have the information to write a more comprehensive biography then please go ahead. Star Trek Welcommittee do list a club for Jonathan Frakes in their Directory. We haven't listed it under actor clubs as we don't know anything about it. The club is: Jonathan Frakes Fan Club: Sandra Keel, Rt 3, Box 48, Lafayette AL 36862, USA.]

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This seems to be a good place to mention that copies of some of the articles which have appeared in previous newsletters are available. These are printed out on A4 paper and they cost 5p per article. Order from Valerie Piacentini and enclose a stamped addressed envelope (at least 9" x 4"). Please make cheques/POs out to IDIC; we will accept postage stamps instead.

We update the list with each newsletter trying to choose the articles which we feel will be of interest to new members. If any of you feel we have left out an article we you think we should offer, then let Janet know - giving the n/l number.

We cannot afford to keep back issues of the newsletters in print so we thought this would be a good way of keeping some of the information available.

Actor Profiles

Gene Roddenberry	by Karen Sparks	N/L 1	Dec 1988
James Doohan	by Marcia Pecor	N/L 6	Oct 1989
DeForest Kelley	by Marcia Pecor	N/L 10	Jun 1990
Walter Koenig	by Marcia Pecor	N/L 4	Jun 1989
Nichelle Nichols	by Marcia Pecor	N/L 8	Feb 1990
Levar Burton	by Karen Sparks	N/L 5	Aug 1989
Denise Crosby	by Karen Sparks	N/L 4	Jun 1989
Michael Dorn	by Karen Sparks	N/L 9	Apr 1990
Jonathan Frakes	by Karen Sparks	N/L 3	Apr 1989

Whoopi Goldberg	by Karen Sparks	N/L 12	Oct 1990
Gates McFadden	by Karen Sparks	N/L 7	Dec 1989
Diana Muldaur	by Karen Sparks	N/L 11	Aug 1990
Marina Sirtis	by Karen Sparks	N/L 6	Oct 1989
Brent Spiner	by Karen Sparks	N/L 8	Feb 1990
Patrick Stewart	by Karen Sparks	N/L 2	Feb 1989
Wil Wheaton	by Karen Sparks	N/L 10	Jun 1990

Informative Articles

Definitions of Some Fan Terms	by Valerie Piacentini	N/L 6	Oct 1989
How to Order Zines from Abroad	by Sheila Clark	N/L 2	Feb 1989
Ordering Merchandise from Abroad	by Sheila Clark	N/L 6	Oct 1989
How to Send Money to Britain from Germany	by Martin Stahl	N/L 7	Dec 1989
How to Submit a Story to a Zine	by Valerie Piacentini	N/L 5	Aug 1989
Taking Photos from TV or Video	by Sheila Clark	N/L 8	Feb 1990
TNG Season 1 list		N/L 2	Feb 1989
TNG Season 2 list		N/L 7	Dec 1989
An Explanation of the Stardate		N/L 11	Aug 1990
Stardate List - TNG seasons 1 & 2	by Paul Wood	N/L 12	Oct 1990
Star Trek on disc and cassette	by Peter Sparks	N/L 12	Oct 1990

Articles of Interest

Star Trek Fandom: Retrospective	by J. A. Mortimore	N/L 1	Dec 1988
Books V Zines	by Sheila Clark	N/L 3	Apr 1989
A History of Star Trek on BBC	by Janet Quarton	N/L 9	Apr 1990

RICHARD ARNOLD AT MIDCON

Notes by Karen Sparks

Richard opened his session on Saturday by showing slides from TNG's 4th season press kit, with accompanying snippets of news and gossip.

Shots from Best of Both Worlds - Part 2 (which beat 4 other independent channels during prime time) showed Picard being restored on the Enterprise. In Family, Picard goes home to France to recover from his ordeal, to stay with his brother and sister-in-law, and must face the long standing differences between himself and his brother. Worf's Human parents visit him on the Enterprise and find out more about their adopted son. O'Brien's first names are revealed to be Miles Edward. Colm Meaney has recently been in Ireland filming.

In Brothers Brent Spiner plays the roles of Lore and Noonian Soong as well as Data.

In Remember Me an old friend of Beverly's is aboard and she notices strange anomalies appearing in shipboard life - the number of crew dwindle rapidly and there are no staff in sickbay....Could the reappearance of The Traveller have anything to do with it?

In Legacy two Federation pilots need to be rescued from the failed colony where Tasha Yar grew up. An away team arrives to find they have already been taken prisoner - and they meet Yar's sister, played by Beth Toussaint. Reunion sees several Klingon characters returning from earlier episodes, and was directed by Jonathan Frakes, the first of two he will direct this season.

In Present Imperfect Riker collapses on an away mission and when he regains consciousness it is 16 years later. Picard is an Admiral, and Troi his aide, and

Riker finds he has a son named Jean-Luc. All costumes, sets and make-up were redesigned for this episode.

Final Mission is Wil Wheaton's last episode. The entire cast attended his going away party, and no doubt helped consume his going away cake! Wil's next role is starring with Lou Gosset Jr in a feature film. At the time of Richard's talk, the 10th episode The Loss had just started filming. So far this season all episodes but one have gone over budget! There will be 26 episodes this season, the final one of which will be the show's 100th - and not surprisingly Paramount will be throwing a huge party for the 300 people who work on the show.

The cast and crew all celebrated reaching the landmark of the 79th episode which *equalled* the original series; they were not interested in the media hype about the 80th episode having *beaten* it. The show Prime Time Live put out a 13 minute slot, hosted by De Forest Kelley talking about TNG and chatting with Gates MacFadden.

Star Trek's 25th anniversary is due in 10 months (less by the time this is printed) and there are 30 projects planned to celebrate it. There will be a closed celebration in the studio. There is still no script for ST VI, although there is a possible writer, producer and director and a proposed budget of \$45m. It is now acknowledged that it is too late for any hope of releasing the film on the anniversary; the earliest possible date might be Christmas 1991. All the actors want to make the film and some have been campaigning in the Press.

In response to a complaint about the 6 minutes edited out of Encounter at Farpoint when it was shown on BBC2, Richard admitted that this was actually done at the Paramount end to make it suitable for video format, not by the BBC as we all thought - so for once we've misjudged them! CIC will be releasing seasons 2 and 3 on direct sell-through, in digital hi-fi.

There will not be a cliffhanger episode at the end of the 4th season because the 5th season is due to premier around the date of the 25th anniversary and will be "A very special episode". Richard refused to specify whether this would include any original cast members but there was a definite sparkle in his eye!

MICHAEL KEATING AT MIDCON

Notes by Karen Sparks

Mr Keating introduced himself by saying he was not Avon's son, and neither was he in Star Trek - he had auditioned for a part but Marina Sirtis got it!!

Michael reflected that it was 13 years ago since that first day on the Blake's 7 set, and 9 years since the last. He already knew Jan Chappell, Gareth Thomas and Paul Darrow when the series started filming and he spoke several times of the closeness of the group of actors - partly due, he felt, to the fact that no-one on the show knew what they were doing and there was a kind of safety in numbers! The cast still keep in touch with one another. The show was due to be axed after its 3rd season, but fans lobbied the BBC (sound familiar?) and it was renewed for the 4th season. Terry Nation would have been willing to have made another, but it was not to be. Asked what the cast's reaction to the final episode was, Michael answered, "Total confusion," and said they had been instructed not to reveal the ending to anyone - so Michael told everyone! Asked if he was at all like the character he portrayed, Michael replied that he certainly wasn't as far as his skill in picking locks was concerned - in fact he had trouble getting into his hotel bedroom!

Speaking of his character, Michael felt the writers found Vila particularly hard to write for, especially his comic element. He doesn't think that Vila was a

wimp at all, merely sensible in not wanting to get killed! Vila was the only character who appeared in all 52 episodes, although it nearly didn't happen that way - when Gan was killed off, there had been a toss up between it being him or Vila. Michael mused on the strangeness of a series whose leading character disappeared after 26 episodes and merely popped in occasionally after that! He added that the BBC had certainly spent several pounds on the series, and commented more than once how the show used old Dr Who costumes - and sometimes even old Dr Who scripts! He did however defend some of the special effects and model work, saying that some new techniques were developed on the show, and some of their people went on to work on major films. He reckoned it wasn't bad work for a fiver!

Discussing particular episodes, Michael told us that "City at the Edge of the World" (his favourite) was written for him after he passed on his 8 year old daughter's comment that Vila was stupid to the producer. He said there were some episodes none of the cast ever understood, such as "Sand" and "Animals". Another episode he enjoyed was "Orbit" where Avon was trying to kill him. There was a scene filmed where Vila was crying but that was cut out by the BBC who felt it was too real. In the days of making Blake's 7 none of the cast owned videos (after all, they were working for the BBC) and they used to be working on some of the Monday evenings when the series was aired, so the cast used to sneak upstairs between takes to watch snatches of the episodes and report back to each other!

Asked if the cast ever had any say in the programme, Mr Keating replied most emphatically that they did not. He spoke more than once of the way actors (at least British actors) are not allowed any kind of power. He revealed that Paul Darrow wrote a script for the show but it was rejected immediately "Because actors shouldn't write".

Michael spoke with great feeling of the days of location filming in Blechnorth chalk quarry....it was always in winter, they froze half to death, people got nasty cuts which would not heal - this was later discovered to be because of lead in the chalk! Another place at which they were not too keen on filming was a nuclear power station near Bristol where they were told they must not eat! He said these hardships brought out a kind of World War I trenches spirit. A place they did all enjoy doing location work was the Yorkshire Dales - much more civilised.

Asked about his other work, Michael said wryly, "Before Blake's 7 I did this, that and the other, and got by - and since Blake's 7 I've done the same.". He spoke of the difficulty facing British actors, with the lack of films being made in Britain and many rep theatres closing down. When he started acting in 1966 there were 80,000 members of Equity, and now there are 43,000, and if an actor works 4 or 5 months of the year, that is regarded as doing well. He also felt that there are less parts as an actor gets older, especially the 38 - 50 range, but felt that Blake's 7 had not closed any doors for him, and had more likely opened one or two.

I found Michael Keating a most entertaining guest, and particularly enjoyed his affectionate, humorous references to the rest of the cast being too old to make any more episodes, but that he had not aged at all, and liked the idea of a "Vila's Angels" kind of show.

MIDCON '90 - AN IMPRESSION

by Lorraine Goodison

Did you ever have one of those ideas you should have beaten into submission before it got a grip? I felt that about an impromptu trip to Midcon when I was stuck at Sheffield waiting for a connection to Leicester. Sheffield station, let me tell you, is not a fun place to be. They appeared to be rebuilding it from the inside out (a phenomenon I have noticed all over England) and the only

entertainment to be had was watching a guy in a fork-lift truck watering the hanging baskets. You had to be there.

After missing our connection and enduring a taxi ride wherein the driver asked us for directions, we finally made it to the Holiday Inn. Ah, the atmosphere, the drama, the complete lack of signs to tell you where things were... A curious fact was quickly discovered - no stairs from the ground floor, which resulted in huge waiting crowds after every event. Wow, sardines.

Two of the guests didn't turn up; I guess George Takei was working, and I understand Ed Bishop makes a habit of not bothering, but the con was by no means dampened. They just put on the first two episodes of TNG fourth season again. Yay guests! Michael Keating was there, and Richard Arnold, and two ST novel writers, one of whom insisted on loudly telling us things we didn't want to know during showings. Richard did his usual talk on TNG's next season, which looks damn good, and Michael chatted about life as Vila.

The fancy dress was fun. Carol Keogh started off with one entrant and persuaded a further thirteen to join in. I did feel sorry for the poor lad who was press-ganged into being a Betazoid wedding guest- he couldn't even hide in his room. It was all good-natured, and everyone got a prize. Rampant spending was in evidence at the auction again - not as high prices as at Holodeck, but mindboggling just the same.

In true traditional style, the fire alarm went off on Saturday night - at a reasonable time for a change - and everyone merrily mingled outside greeting old friends and comparing the response time of the fire brigade to previous con visits. Back inside, we discovered the bar had run out of glasses. Since there were enough before the alarm went off, one wonders just who was imbibing.

All in all, it was a good con - friendly atmosphere, plenty of silliness and smiles all round. Next time, however, I drive down!

MIDCON '90 - A CONVENTION REPORT

by Teresa Abbott

I like Midcon. It's easy to to get to. It's not held over a bank holiday, which is easier for those who find Bank Holiday weekends difficult to get away for. I like the hotel, and also the town and market, and there always seem to be lots to do.

This year, there was even more than last. Over the weekend, one could see some 25 NG episodes with careful planning, and that alone must be worth the registration. I only managed to see 7 of them, and they were all worlds apart from the episodes currently being aired on Wednesday nights.

The con started with the opening ceremony on Friday night, after which were shown the three Borg episodes in succession. Fortunately I'd seen the original Borg episode at a previous con, so knew what they were about.

I thought the atmosphere in the room was very highly charged, and the episodes themselves very good. I will even admit to having tears in my eyes during The Family, something which none of the original episodes moved me to. I did feel, however, that my emotions were being deliberately manipulated by the producers. And how sad that after all this time there are still no real relationships on the Enterprise. Kirk, in a similar trouble, would have gone to Spock or McCoy. Poor Picard couldn't approach anyone on the ship, not even his Counselor Troi, and had to go to a never-before seen brother to get sorted out.

I think it's a shame that people who can't get to cons will have to wait years, rather than weeks, to see these episodes.

I also saw The Bonding, which didn't live up to expectations. The episode I liked best was The Offspring.

I was pleased that the video rooms were operating almost continuously for those people who didn't want to listen to the talks or go to the disco. The sales room seemed more comprehensive than last year (as long as I get my second-hand zines I'm happy). I liked the idea of a separate room for clubs and minority interests. The writers' panel on Saturday night was very interesting, and I was sorry to have to leave half way through for the fancy dress. What happened to the fanzine readings? It seemed like a novel idea, but when I looked in, the room was empty.

The hospitality room, with cheap drinks and food available, was a great idea, and much appreciated.

Only one annoyance. Having booked a triple room months ago, we found we had a room with only one double bed, and no other rooms apparently available. (I don't mind kipping on the floor, but not at £67 a night). Admittedly the hotel did eventually find a camp bed (from the number of camp beds going up in the lift we weren't the only ones with the problem). Of the three cons we've been to, this has happened twice, and reading con reports in last months newsletter, it obviously happens at others too. Do hotels deliberately overbook to make more money, reckoning that fans won't complain? I can't believe that a hotel like the Holiday Inn would make so many mistakes accidentally.

Overall, though, it was a great weekend, and I'm already looking forward to next year (and I thought Michael Keating came across as a lovely person).

MIDCON '90 - A CONVENTION REPORT

by Mike Mullen

I attended Midcon '90 along with other members of Leeds Starfleet. I arrived about 1.30pm Friday, quickly registered and found my room, then took a look round the hotel and signed Guy Vardaman's 'Get Well' card. We then ventured out into Leicester to view The Final Frontier bookshop and to find somewhere cheap to eat. We arrived back in the hotel just in time to see the first showing of Best of Both Worlds Pt.2.

This showing had the adverts left in, so you can imagine the groans every 5 minutes when the adverts came on. After the episode finished the reaction seemed to be subdued - people were expecting a lot more from the episode.

Before the opening ceremony I took a look at the competitions being run. There was Quick on the Draw and The Pyramid Game. They were both well organised and I enjoyed watching them.

The main room was packed for the opening ceremony, to see Richard Arnold and Robert Earl Day. Most people remained in the hall to see Richard's Studio copies of Best of Both Worlds Pt 1 & 2 and Family. (These without the adverts!!!) From the 3 episodes shown I thought Family was the best. It was very emotional and many people were in tears in some scenes. After the videos finished I talked late into the night with other convention attendees. (Nice to meet you Oriel, after seeing your name so many times in print before.)

Saturday started with a good hearty breakfast, stuffing myself for the day ahead. I then took a quick look around the dealers' room before going to the main

room to see the TNG bloopers and Richard's guest talk.

His talk was very interesting. It sounds like we are in for a real treat with some of the 4th season TNG stories. The 25th anniversary sounds like it is going to be celebrated in style - with ST:VI still on the cards for next year - let's hope it's a good one to end the film series.

David Dvorkin's guest talk was very interesting; I did not realise how much creative thought has to be given up when writing a Star Trek book so that Paramount will accept it. His reading of The Killing Jar (a new book he is working on) was very good, and I look forward to seeing it printed.

Michael Keating was a very good guest; he was very friendly and approachable throughout the whole convention, and his guest talk about Blake's 7 was well worth listening to.

Unfortunately I missed 'Butch's' talk, as I was in the dealers' room. I was told it was quite interesting. When in the dealers' room I had the chance to talk to Janet, Sheila and Valerie from IDIC, and I bought several goodies.

After a drink at the bar and a talk with other fans, I had a long dinner at the Hayloft restaurant in the hotel, and then watched the Fancy Dress. The standard of entry was very high, and the winner was well deserved.

Next came the usual Saturday night disco and the usual Fire Alarm also took place. After the disco finished I attended one of the room parties and again got to bed very late.

Sunday morning once again started with a Mega-breakfast, stocking up on food until the evening. After breakfast we took a look round the hotel and made use of the hospitality suite again. It is a good idea having cheap food and drinks available. It would have been nicer if the room was larger so people could have sat down and chatted. I made another visit to the dealers' room before attending the charity auction.

Richard Arnold brought his usual bunch of goodies and over £1000 was raised for the charity. Most items went for 'Loads a Money'. I was very impressed by the way Michael Keating ran his part of the auction. The Awards Ceremony then followed, with the raffle after that. I actually won a prize!!

Unfortunately Ed Bishop, another guest due, did not make his appearance and the programme was rescheduled, so I spent most of the remainder of the afternoon talking to people in the bar. I did manage to see part of the Liars Panel and then the Work Cut of ST:V.

It was interesting to see part of this to see what an effect Post-production had on a film. It was also worth watching to see what cuts they made before the film finally made the screen.

Myself and friends then attended the Shoreleave Chinese meal. It was a lovely meal at a nice restaurant and the company as you would expect from Star Trek fans was very good also. We finally left for home at about 10pm.

The convention was very good and well organized and I was very happy with the hotel and the staff. The programme was interesting and varied, and I will remember this convention particularly for talking to other fans. I shall certainly be attending Midcon '91.

SCREEEEEE!!! "YOU'RE DEAD!" "NO I'M NOT!" "YES YOU ARE, GIVE ME A LIFE!"
ETC. ETC. ETC.

or T'KON '90 - A REPORT

by IDIC's on-the-spot reporter, Helen White. C.I.L.

*certified lunatic

After a horrendous journey ("oh no, not *more* roadworks!") consisting mainly of traffic jams, the intrepid explorers - Jo, Jim and myself - arrived at the Novotel, Coventry, for T'Kon '90, a convention run by Genesis II. I normally love driving, but that journey was something else - ugh! The only good thing about it was that we escaped the enormous jam on the M6 by coming off a junction early and driving through the city: this took twenty minutes, but we later discovered that people had sat in the jam for up to an hour.

We registered for the con, and then moved over to the hotel's reception desk. I informed them that I was the person with back trouble (after my 'lovely' bed at the Norbreck in May I was taking no chances!) and we were led to our room. Oh dear, someone else's belongings were in there. Nothing daunted, the lady dealing with us led us back down the corridor in search of the correct room. We managed to locate it, and flopped down in a heap. And, shock horror, we were on the ground floor! Usually I am several floors up at the end of a corridor. We read all the con info, and then went into Coventry for a look round. I fear that I was not my usual sweet self (ahem), which I thought then was due to the strain of the journey, although I have since discovered that I was going into a severe depression - makes me sound like a weather forecast! - which tends to make me very short-tempered. I must at this point apologise if I inadvertently upset anyone over the weekend; I don't always realise what I'm saying when I'm in that state. The only person who I'm aware of that I got a bit bolshy with was the lady (I recognised her, but I don't know her name) with whom I was discussing STV across the gap between our tables at dinner. Sorry! Incidentally, dear reader (as Charles Dickens used to say), this is turning into a bulletin on the state of my health, so I shan't mention it any more!

We walked around the city centre for a while, seeking a bank so that we could get some money (always useful at a con) and then went to investigate the indoor market, where I managed to buy six pairs of shoes and boots for £50! All of us also bought one of those pathetic 'Revenger' keyrings - you know, the things which have little buttons on them and which produce various excruciating noises - great!

We got back to the hotel to find that the competition lists were up, so we signed up for several of the games, and then went to look at the photos for the caption contest. I then distinguished myself by asking the guest if he knew where the entry slips were! While I'm on the subject, the guest was Stephen Gould, who was a founder member of Oxford University Dungeons and Dragons and has advised various Sci-Fi writers such as Brian Aldiss on matters such as computer hacking. I missed his talk, which annoyed me intensely, but I couldn't arrange my schedule to fit him in.

We were informed that tickets for an evening meal in the hotel were £7.00 for 'all you can eat'. Jo and I weren't very hungry, so we shared a ticket and piled up one plate between us, and we both had plenty to eat. After supper we went to inspect the graffiti board and add our contributions. Among mine was "I need more Data - T Yar", to which someone later added "I need more input - Data", ha ha ha. We wandered over to the bar, which was serving T'Kon cocktails such as Worf's Water and Data's Delight. I don't drink, but I had a taste of a Photon Torpedo and a Captain's Delight, both of which were very pleasant. I think that it was the Captain's Delight which Jo liked - if Malibu plus Barcardi plus orange juice is

red, then it was!

The opening ceremony was, as usual, late - since when has a con run on time!? - and we were told that "the delay is due to roadworks on the M6", which announcement was met with cheers and applause. There was a film, *Die Hardly*, being made during the con, and the Director, Jim Swallow, appeared at this point and explained what would happen. The idea was that a group of international terrorists take over the con, but a latecomer fan, one John McLame, arrives and tries to stop them. The scene required that we, the audience, act as.... the audience. We were told we needed to act like a con audience ("think yourselves into the part"!) and given the advice that if one person muttered, "gromich, gromich", and their neighbour, "natter, natter", then it would sound like normal conversation(!) Needless to say, trying this reduced most of the crowd into a state of hysteria. eventually, the scene was in the can (as they say in the films), and we dispersed.

The three of us then decided to take part in the Klingon Hunt, as this was something that none of us had tried before. Before I go any further, I'll just explain what the Hunt is. Basically, there are two or more teams, all of whom are given a number of 'lives' (in our case, these were represented by pieces of torn-up jeans) and then sent out into the hunt area. The idea is that the teams hunt each other down, and try to 'kill' each other. If you succeed in 'killing' someone - and in persuading them that they are 'dead', hence the title of this report - then they give you one of their 'lives'. The team with the most lives at the end of the game is the winner. The only equipment required for the game is a noise-making weapon of some kind.

There were about twenty of us in reception, and we were split into two teams; Klingons and Feds. Our weapons were inspected, and the Klingons, including the three of us, were sent off first. Most of us zoomed straight upstairs to the top floor, which the hotel had allowed us to have in darkness, and took up defensive positions by the doors to the lift. After half-an-hour of not much action, we became bored, and moved in search of action. The Hunt circulated around the hotel for an hour or so, shooting everyone as it went (the noise at times was indescribable). I was half way through the game reduced to pointing my keyring and making phaser noises, as the batteries had suddenly gone flat (can't imagine why). The game was great fun, and I'm glad to report that the Klingons won, hooray, by a margin of about thirty lives.

After the Hunt, we retired to the bar for liquid refreshment, and then Jo went to bed. Jim and I stayed around for Win, Lose or Draw, which was held at 12.30 a.m. This is basically a drawing version of Charades, and we played in teams of three. My team consisted of me (goodness, how amazing), Kerry and Steve, and we won, hooray. I did keep the scoresheet, but I can't find it now, so I'm afraid I can't remember who the other teams were.

We rose at a civilised hour on Saturday, ie 8 a.m. rather than the usual 7, had breakfast, and zizzed into Coventry to get batteries to use in the next Klingon Hunt. We also purchased a gun each; mine was a machine-gun of the type that goes 'clack, clack, clack' when you pull the trigger. I believe that I have mentioned before that we Trekkers are very mature people.

We returned to the con in time to explore the Dealers' Room, which luckily was much smaller than at a major con, ie less to spend your money on, and then went outside to watch the falconry display. T'Kon had decided to sponsor a bird of prey for Feather Perfect, a display team. The birds were all beautiful, although we didn't see them flying because it was far too windy, boo hiss. T'Kon sponsored Rolo who is a European Eagle Owl, and very friendly. There was a Klingon at the con, and there was a photo session with her holding Rolo (Klingon bird of prey, ha ha).

After lunch (soup and a roll - v. nice & cheap) was *Trek it Lucky!*, which Jo and I entered. This was based on the TV quiz 'Strike it Lucky', which, in case you don't know, involves being given seven possible answers and then being asked

questions, and having to pick the correct answer. Jo and I managed to win the game after a hard fight, especially in the semi-final when we fought Kerry and Philippa. It was great fun.

Next on the agenda was the auction - or, rather, 'The Intergalactic Sale'. This was rather slow, and didn't have a list, which made it difficult to decide what to buy. Jo did manage to get some bathroom scales, though! The auction over, we all zoomed back to our rooms and collected our weapons for the second Klingon Hunt. We gathered in the hotel's garden - I couldn't help but notice how many people had conspicuously new guns! - and spent a happy couple of hours tracking each other around the outbuildings. This time there were three teams: the Feds (first), the Romulans (second), the Klingons (third). The game went on until it was interrupted by the approaching Tribble Hunt (lots of tribbles hidden around the hotel and grounds), which led to much confusion, so our Hunt had to close! Incidentally, going on two Klingon Hunts in two days led me to the inescapable conclusion that I am Not At All Fit....

We then retired to the zine library - this is a brilliant idea, and one that I wish more cons would do - and ferreted out whatever appealed to us. This meant that my list of 'wants' has grown considerably; oh well!

The meal on Saturday evening was described as a 'Poolside Barbecue', which turned out to be accurate only because the dining room overlooked the pool, as the food was cooked and eaten indoors. It was excellent food though. The rest of the evening was divided between the bar (more cocktails) and the Movies Night. The only bit of the Movie Night that I really saw was the Fancy Dress, which was great. There were several entries: those which stuck in my mind were USS Oxfam (Philippa Timms, I think), 'Graffiti' (Alan Woodford, who won a prize. He was in normal clothes but absolutely smothered in badges!), a Garbage Pail Kid (Simon Drew, who also won a prize and was dressed in a bin liner) and Kerry, who was the MC, and was dressed in a navy officer's uniform from Nelson's time (I think! History was *not* my favourite subject at school!).

Sunday morning (yaaaaaaaawn) and we were up at 8 again. We had breakfast and checked out of the hotel. On the way out to chuck everything in the car, Kerry stopped me and told me to change into my TNG outfit, a camera crew was coming. This I did, and myself, Kerry, Steve and a couple of other people hung around reception waiting for said camera crew. Time moved on, and Jo and Jim went off to try the treasure hunt around the City centre. The camera crew, who turned out to be from Central TV, eventually arrived, and wandered about the con for a while, taking 'atmosphere' shots (ie people lolling about nattering and the Dealers' Room). After this, they asked Kerry, who I may add was dressed as a TNG Romulan, to stand in various spots around the hotel pretending to be beamed up and saying "Beam me up, Scotty" into a 'communicator' (the interviewer's radiopager). Next, they had a coffee break, while Kerry, myself, a gentleman (didn't catch his name, sorry) in a Dr Who-oid monster outfit and his companion chatted and looked at Kerry's photos. After their coffee break, the TV chaps accosted us and interviewed three of us plus Steve, so they ended up with one TNG Romulan, one TNG jumpsuit, one monster and one movie uniform. How surprising, they only wanted to interview people in costume. The interview was due to be shown on Central North the following day; I live down South, so I missed it. I wouldn't be surprised if they edited me out anyway: I turned into a tongue-twisted idiot when they turned the camera on! I also upset the interviewer by saying that the viewers would probably have seen TNG on BBC2 - oops! We re-did that bit! (Goodness, what a lot of exclamation marks). By this time, it was about 11.30, and as the treasure hunters hadn't returned, I went back to the zine library. They still hadn't returned an hour later, so I had some lunch, then went and watched the bloopers (twice).

The treasure hunters did all eventually show up, and the much postponed It's a Trekout was held (it had been scheduled for 12.30). Jo and Jim were far too dead to take part, so I joined forces with Steve, and we distinguished ourselves by coming last. I managed to take longer on my go than most of the combined times of the other teams! The idea was to zoom round the room, under tables and over

chairs, stopping en route for various challenges, including stacking coke cans, and picking up forty pencils all at once, using one hand only. The worst obstacle was a bucket full of orange and lemon cordial, which contained several marbles. You had to pick out one marble at a time until you had ten blue ones; if you picked a yellow or orange one, you had to put some of the blue ones back in. This wouldn't have been so bad had the bucket not also contained the contents of the bar's ice-bucket - aaargh!

After we'd all done the course, the designers offered to have a go themselves. They discovered the horrors of the bucket, and then became puzzled at an inability to pick up the pencils... some person had added seven more to the collection. At the can test, they discovered that half the cans were upside-down and so had to spend time correcting this. They took it all in good humour, however, and I believe their time was marginally slower than mine and Steve's - ho hum.

Last event of the day was the closing ceremony: all the prizes were given out. One of the competitions was to finish a story in 200 words, with all characters left alive and well. This was won by Mike Beck, and I got a commendation! Mr Gould read out both stories: Mike's was a sensible affair, but mine was extremely silly (what do you mean, you're not surprised) and I was highly pleased to find that it had most of the audience in hysterics. After the rest of the prizes, during which the hotel were given an award for being so good (and they were excellent), it was time for the raffle. Seven tickets were drawn, but no one came forward. "Oh well," said Mr Gould. "Let's have the person five rows back on the left and four in." Guess what - no one was sitting there... When we'd recovered from the hilarity that this caused, the raffle was finally sorted out, and we had a last bit of filming, during which the villain 'died' before he was actually shot!

After the ceremony was over, we all went home, and had another horrible journey: we came off the M1 to avoid the traffic and found that there'd been a meet at Silverstone. We got stuck in yet another jam! Oh well, we got home in the end.

All in all, and apart from the travelling (ugh) this was a great con, and if there's a T'Kon '91, I shall definitely be attending.

THE 'NEXT GENERATION' PREMIERS

by Michael Simpson

Contradictory to all but the last few rumours Star Trek - The Next Generation premiered on BBC Television at 6.00 pm on Wednesday September 26th.

As everyone who has followed the long running 'will it/wont it' saga knows, original rumours had implied that the show was most likely to make its debut on BBC 2 on Monday October 1st, or thereabouts, at 9pm. (When the show was not long into its first season in the States Starburst magazine reported that British viewers would not see it until 1991. Boy, did that seem far off then!) Despite suggestions that perhaps Channel 4 would step in where the BBC feared to tread, and concerns that the new satellite stations might consider the series a worthy investment, the BBC finally confirmed in February that they had purchased the series. Letters from fans subsequently received a variety of responses, initially indicating, contrary to the rumours, that the network's programme schedulers could not find a slot for the programme this side of the New Year.

Fortunately, either a change of heart or fan pressure, or both, brought forward that date to a mere 2 years, 51 weeks, after NCC-1701-D made its first encounter at 'Farpoint', Stateside.

In a sense The Next Generation has 'enjoyed' three 'premiers', and as with anything, each has received a mixed response from those people paid to sit before a

screen and 'analyse', rather than 'watch', what they see.

In the Winter of 1987, shortly after Encounter At Farpoint was first shown in the States, two widely divergent reviews appeared in Starburst magazine. The first, in the December issue, was by Stuart Clark, who had seen the episode on its first 'official' British debut at Midcon '87. On the whole he was very favourable, offering the opinions that 'the future of Star Trek is in good hands' and that 'the series is a worthy successor'.

John Peel on the other hand had other ideas, and said as much in the Winter Special. He described the show as 'unoriginal', (for which there was, initially, some argument), 'a dud', 'a big nothing' and suggested that, (Patrick Stewart excepted), they 'herd the rest of the cast into an airlock and open it into space.'

Prophetic man that he was he also forecast an 'inevitable revolution as Paramount tries to patch up the show.' Strong stuff!

By the series' third season he was proclaiming it 'a very good show indeed'!

The show's next 'official' premier came via the video rental market on February 19th 1988, courtesy of CIC. Most video publications seemed typically apathetic, which might have been put down to an absence of gore and nudity but for the fact that, if memory serves, the one of their number - instantly recognisable by virtue of disguising itself as an 'over 18s' publication - probably contained the highest profile article of all! (Its verdict was not recorded by me). Some months later, however, The Daily Telegraph ran a review of the video/release-cum-first episode, thus restoring any credibility it may have lost through appearing in those less than reputable establishments to be found on the 'Special Interests' shelves of W.H.Smiths. Jeffrey Richards, presumably the Telegraph's regular Trek watcher (he had previously reviewed The Cage) was generally open minded, tending towards optimism, and prepared to give the series a chance. He predicted Patrick Stewart's ultimate cult status and, in contrast to John Peel, was enthusiastic about the plot, (he did make the same allusion to Devil In The Dark, though clearly not rating their principle similarity as a crime). Coincidentally he also alluded (sic) the show to Sherlock Holmes.

Two years and seven months on it has finally been the turn of the British TV critics to exercise their 'expertise' on its behalf. The Daily Telegraph once again came out in its favour, initially anyway, their critic Peter Knight giving it the single star of commendation and describing it as an 'enjoyable ride', (but then going on to dent his credibility by recommending Doogie Howser, of all things, among the day's 'Choice'!) Needless to say, however, the Thursday edition's TV critic balanced the books, 'annoyed' by trivialities, including the slight change in the Captain's opening speech.

At the time of writing there have already been two complaints to the BBC, (Points Of View, October 3rd/Radio Times, October 6th), regarding the show's questionable time slot. But it is worth bearing in mind that if the network originally intended to hold it over until 1991 it may have been fan pressure that persuaded them to change their minds.

It could well be that the second season will find that 9pm time slot which surely would present a better impression, (and be more convenient for non-video owning out of town workers). Fair enough, it does make more uplifting viewing than the latest on the Gulf crisis, and its plots are more convincing than Home and Away, but is the best place for an expensive, first run, high profile series a spot previously occupied by Galactica '80, both runs of The Invaders, and the last re-run of the original series, (criticised at the time as an attempt to kill it off!)? What's more, bearing in mind the kind of letters that got sent to the U.S networks, it has long been expected that the BBC will receive comments regarding, for example, Data's rhyme in The Naked Now, the costumes in Justice, a certain three letter word that appears in both that episode and Hide and Q and the infamous Conspiracy, all arguably hardly fit for tea-time transmission. (One article has suggested that only the first 15 episodes will be shown at this time, which would

take the series into 1991. Perhaps the BBC plan to switch the time on the date they had originally slated for the series' commencement to the time they had originally intended. No alternative time was quoted in the article).

The answer to all of these problems would of course be cuts, but that would bring its own barrage of criticism.

But, as the saying goes, thereby hangs a tale. Because, particularly for those familiar with the video version, possibly one of the most interesting elements of the BBC broadcast edition of *Encounter at Farpoint* was the curious absence of certain short, yet in some cases surely significant, scenes.

THE 'FARPOINT' CUTS

by Michael Simpson

The first indication that something was slightly amiss with the TV version came right at the beginning with the seeming absence of the opening sequence. Instead we were introduced in the usual 'teaser' format, the introduction not appearing until the fade out following Q's directive to Picard "Go back, or you shalt most certainly die!"

The credits themselves were also different on the televised version in so far as the characters were named with the actors that play them, as opposed to just the latter as it appeared on the video version.

The first significant cut takes place aboard the Battle Bridge. In the televised version, immediately following Troi's statement "That will bring them here in just minutes," the sequence cuts to a forward view showing the approaching Q ball on the viewscreen. There is, however, an entire dialogue exchange between Picard and Tasha missing from between these two scenes. It begins with the latter looking somewhat agitated and proceeds as follows:-

TASHA - "Will we make a fight of it, Captain? If we can at least damage their ship we have a chance...."

PICARD - Lieutenant, are you recommending that we fight a lifeform that can do all those things?.....I'd like to hear your advice."

TASHA - "I spoke before I thought, sir. We should look for some way of distracting them from going after the saucer."

CON - "All forward motion stopped, sir."

PICARD - "Thank you, Con."

The interplay is somewhat similar to that between the two in the Ready Room in *The Last Outpost* and gives an early indication of Yar's impulsive character. It also helps to explain Picard's willingness to surrender.

A more minor variation from the video occurs during the trial. There appears to be an alteration in the music as Q first approaches.

After arriving on the Battle Bridge Riker gets to see only half of the Q encounter in the broadcast version. The sequence ends when Picard leaves the bridge, and then cuts to his Ready Room. In the video version, however, Riker sees snippets of Q's Army officer and futuristic soldier acts and the pursuit, before the briefing ends and, after a long pause, he asks no-one in particular:-

"He calls that a little adventure?"

Some time passes before the next dialogue sequence is trimmed, this time involving Worf. In the BBC's version Worf is seen to sit down immediately after Q appears on the viewscreen threatening 'summary judgement'. What is missing follows

Q's disappearance, and is the resolution of Picard's reprimand to the hastily aggressive Klingon:-

WORF - "Sorry, sir."

RIKER - "You reacted fast, Mr. Worf."

PICARD - "But futilely."

WORF - "I will learn to do better, sir."

PICARD - "Of course you will. We've a long voyage ahead of us."

There was also, I believe, a small sequence missing immediately before Riker and Troi 'meet again' in the turbolift. I recall at the time noticing something odd about the continuity. It was only upon re-running the video that I suspected the following dialogue was cut:-

RIKER - "I have a feeling there is more to it than just trying to please us, sir."

PICARD - "As if it is something Q is doing to trick us?"

Troi and Riker's meeting, however, is definitely terminated prematurely. Troi's second "We do" is absent, as is her thought to Riker 'I, too, could never say goodbye, Imzadi.'

So to the last and largest cut of all. Here an entire separate sequence has surprisingly been removed, involving significant character establishing dialogue between Dr. Crusher and Picard. It takes place in Crusher's office and follows Picard's departure from the bridge in pursuit of that 'bitter end'.

CRUSHER - "Can I help you Captain?"

PICARD - "I, uh,...I didn't want you thinking me harsh. Cold blooded."

CRUSHER - "Why oh why would I ever think that?"

PICARD - "I didn't welcome you aboard personally, professionally. I made you come to me on the bridge, I yelled at your son, who, as you pointed out, was quite correct. He does seem to have a very good grasp of Starfleet operations."

CRUSHER - "You've just won this mother's heart, Captain."

PICARD - "Ah. But, uh. Now, your assignment here. I would....consider,....and approve, a transfer for you."

CRUSHER - "Oh, you consider me unqualified?"

PICARD - "Hardly. Your service record shows you're just the Chief Medical Officer I want."

CRUSHER - "Then you must object to me personally."

PICARD - "I'm trying to be considerate of your feelings Doctor! For you to work with a commanding officer who would continually remind you of a terrible personal tragedy...."

CRUSHER - "If I had had any objections to serving with you I would not have requested this assignment, Captain!"

PICARD - "You requested this posting?"

CRUSHER - "My feelings about my husband's death will have no effect on the way I serve you, this vessel or this mission."

PICARD - "Ah! Then, welcome aboard Doctor." (The two shake hands)

INTERCOM - "Riker to Picard. We're ready to beam over, sir."

PICARD - (to Crusher, moving toward door) "I hope we can be friends."

CRUSHER - "Thank you."

Cut to Away Team in Transporter Room.

At first it seems totally absurd to have removed this entire exchange. It clarifies the relationship between the two and cancels out their earlier hostility. Ironically, though, it could be seen as the most logical cut of all, continuity wise. After all, would Crusher not be on the planet's surface coordinating the medical teams, or too busy similarly treating serious injuries that required the attention of sick-bay, (assuming that were permitted)?

All of these trimmings are made curious by their trivial nature. Censorship was certainly not the purpose, so it would be of interest to know who cut these scenes, and why? (U.S. members, was this also the version broadcast in the U.S.?

Were there different versions for different U.S. channels?) It will also be worth looking out for similar 'missing' scenes in the episodes to follow. (Worf's sneeze, at least, was absent from The Naked Now). There are very likely other cuts in Farpoint I have missed. (I believe that Worf's walk through the Engine Room and the first sight of a 24th Century Vulcan may also have been absent). Unfortunately, not expecting these discrepancies I saw no reason to video the 'TV version', hence I have operated entirely from memory. I would be grateful therefore to anyone who can clarify, revise and supplement the above.

STAR TREK: THE NEXT GENERATION EPISODE REVIEWS

We intend to review TNG episodes in the BBC screening order as we have room in the newsletter. We welcome comments on each episode but please try to keep them to a maximum half page. Further comments on episodes once they've been reviewed will go in the Postbag.

ENCOUNTER AT FARPOINT Episode No. 1/2 Prod No. 101/102
Written by D C Fontana & Gene Roddenberry. Synopsis by Sheila Clark.
US Satellite Uplink Date 26/9/87. BBC 2 screening 26/9/90.

The pilot comes as a double-length episode. The ship is newly-commissioned, or so we must assume; Picard is new on board, and there are certain gaps among the senior officers, primarily First Officer and CMO. Their first mission is to visit Farpoint, where a new Starbase has been built by the Bandi, to inspect it before Starfleet accepts it. They are to pick up their missing officers there.

On the way they encounter a mysterious, advanced alien called Q, who first tells them to return home, then decides to test them. He sets up a 'court', but bases it on a court of Earth's past history. Picard, however, manages to persuade him to judge them on the strength of their behaviour now, not in the past.

They go on to Farpoint, where they are joined by Riker, Dr. Beverly Crusher and her son Wesley, and blind Geordi La Forge, who wears a device across his eyes which gives him 'sight'. They are rejoined by the ship's saucer section, which had been separated off when they were threatened by Q, so that the civilian families on board would be at less risk.

Riker has already discovered that things on Farpoint are not all that they seem, and they are just starting to investigate the new base when the Bandi are attacked by an alien, very powerful, ship, and the Bandi leader, Groppler Zorn, is taken prisoner. An away team goes to the alien ship to rescue him.

Meanwhile Q has reappeared, trying to persuade Picard to fire on the alien. Instead, he fires a controlled beam at the Farpoint station, and as the alien ship turns into a jellyfish-like creature, so does the station. The Bandi had managed to capture one of these creatures, and by giving it just enough energy to survive, had forced it to do what they wanted.

Picard has proved his point to Q, who departs... but does not promise not to reappear some time in the future.

Comments:

Ann Peters: EAF was not the first TNG episode I saw, so I found all the introductions rather tedious and I'm not altogether sure they were necessary. Relationships between crew members could have been revealed in subsequent episodes as they became relevant to a plot and the major one - that connecting Picard, Crusher and Wesley - seems to have been played down and all but forgotten in later stories.

To be a proper pilot, an episode must be significantly different from all

other episodes and that has largely been achieved by the treatment of Troi. The mini-skirt was dreadful for a grown woman in a responsible position visiting local dignitaries, but I rather liked the hair. Her rank was obviously causing a problem; Picard called her 'Commander' and Riker called her 'Lieutenant'. The chosen solution was to call her 'Counselor' for the rest of the series.

Another idea they dropped (thank goodness) was Data's ability to mimic other people's voices. It may be a neat idea but it is difficult to portray convincingly - and they failed! Data's handedness was still being decided in the pilot. Although he hurls projectiles with his left hand, he fires phasers with his right, but in the series he is definitely left handed.

Picard's pronunciation was very annoying in places. If they wanted and English actor to command the Enterprise, then why try to stop him speaking English? 'Commander', 'progress' and 'class' were all americanised and sounded dreadful in the middle of such perfect English. I suppose Americans are not really tuned in to perfect English the way we are. But at least now everybody gets 'data' right! *[Ed: Patrick Stewart did comment on this when he attended UFP Con in 1988 as a surprise guest.]*

There were a lot of skirts to be seen in EAF, on males as well as females. Tasha wore one in the final bridge scene - the only time she ever did. I would like to have seen her in both types of uniform throughout the series, as long as she always wore the jumpsuit on away teams. And if Patrick Stewart is as much of an exhibitionist as we're told, why didn't he get to wear one? Having seen him in I Claudius, I have no doubt that he would be quite capable of commanding a starship wearing a tunic and sandals. Sadly, the 'skants' didn't make it past the first season.

Wesley was great! He didn't save the ship! He just got in the way and upset Picard. What a pity this role was not maintained throughout the series. What a pity that writers went over the top and made him save the situation single handedly in so many episodes. I also liked the way he got round his mother and the way her attitude changed where her son was concerned. How true to life!

Q was, of course, quite magnificent, showing just what happens when you get the right actor for the part. Having seen a humorous Q before EAF, I was quite unprepared for a stern Q, but I found John de Lancie just as convincing as both Qs. The quiet mood of the TNG crew really sets off their exaggerated guest characters in a way that the more flamboyant original series cast could not. (Except Spock, of course.)

The McCoy scene was wonderful. There he was, still refusing to have his molecules scrambled, still getting a dig at Vulcans whenever he could, but responding warmly to a nice, polite little android. This scene also ensures they can't kill off McCoy in STVI.

I do have a slight problem with this episode in that I agree with Q about Human nature. We haven't really changed for the better in two thousand years, so I can't see that a couple of hundred more will make the slightest difference. And if he was going to put Humans on trial, why did Q choose a half Betazoid and an android among his defendants? Picard may not be responsible for the deeds of his ancestors, but Data doesn't even have any ancestors, so what was he doing in the dock?

THE NAKED NOW Episode No. 3 Prod No. 103 Story by John D F Black and J Michael Bingham, Teleplay by Michael Bingham. Synopsis by Sheila Clark.
US Satellite Uplink Date 3/10/87. BBC 2 screening 3/10/90.

This story is basically a rewrite of The Naked Time and is by the same writer. The Tsiolkovsky is monitoring the break-up of a planet; the Enterprise is in communications contact with them when an explosion signals that an emergency hatch

has been opened.

The away team finds everyone who has not been blown out of the hatch dead. Geordi La Forge is infected first, when a corpse falls out of a cupboard into his arms, and from him it spreads to the rest of the crew. Riker remembers hearing about something similar (someone taking a shower fully clothed) happening before, and they track it down - only to find that McCoy's cure doesn't work. Meanwhile one of the engineers has dismantled a boardful of chips and without it the ship is stuck in space. Wesley, who has been experimenting with a model tractor beam, manages to win them enough time to let Data reassemble the board and so they escape. (The cure turns out to be similar to the earlier one, just broader-based.)

Comments:

Liz Caldwell: When I first saw this on rental video I didn't think it was a very good second episode. It was a bad choice to have an episode so similar to one of the original series so early in the season, as those people who didn't like the idea of a new series would say that the Next Gen didn't have original stories and just pinched ideas from classic Trek. Also I thought it was a bit early to have a story with the crew acting so out of character (although I realise Naked Time was pretty early in the season too)... but having only seen one other episode (Farpoint) we didn't know exactly what their characters were like to fully appreciate their acting out of them (if you see what I mean!)

I find I enjoy and appreciate The Naked Now much more now that I've seen many more episodes. It's fun to go back to it and see the crew acting strange now that I'm more familiar with them - I especially enjoy the scenes with Picard and Crusher in a way that I didn't appreciate the first time.

Ann Peters: This is the episode where we learned that it was going to be a lot easier to get Data into bed than it was Spock. Unfortunately, no-one seems to have tried since...

Yes, the story was a retelling of The Naked Time, but so what? Why waste a good idea by only exploring it once? The Enterprise crew getting unknowingly intoxicated is a good idea and not only was it handled quite differently in TNN, but it was even presented as a sequel to TNT, crediting Kirk's crew with the discovery of the antidote. It doesn't deserve to be criticised as a copy.

While Riker was browsing through the Enterprise history files, it's a pity he didn't come across the switch they used to have on NCC 1701 that turned a tractor beam into a repulsor beam. Starfleet obviously decided it was not sufficiently used to be included in later models and it was left to Wesley to reinvent the wheel.

And on the subject of Wesley... he really was overdone in this episode. I am not criticising Wil Wheaton; his performance elevates Wesley well above the usual TV series brat. But whoever was responsible for the script should be shot - I hope it wasn't Gene Roddenberry.

All The Starfleet Academy trained officers (and Wesley fails even to get into Starfleet Academy in a later episode!) stand around like idiots while Wesley saves the ship. The chief engineer in particular was scripted to look like a complete fool. I can't understand how a team that dealt with the intricate details of the Enterprise and all her crew in putting the show together could be so bad at scripting! There was no way the audience would swallow Wesley saving the ship week after week - and it didn't.

I found McDougal unconvincing. It was not a very well written part but I don't think it was very well cast either. There was a great potential to have a female engineer and it was completely missed.

And what about the drunken android. Data is not a water/carbon based organism so how did the molecule depending on the combination of water and carbon manage to

affect him? Even if it did get into his circulating systems and cause him to malfunction, would he really malfunction like a Human? He may be superficially like us, but he is fundamentally quite different.

And even if you manage to accept that Data does get intoxicated, would an antidote hypo'd into his arm really cure the fault? Wouldn't it be more likely to short-circuit something crucial and stop his arm functioning at all?

What is a tractor beam? Doesn't it just hold on to something or does it negate the force of gravity as well? Wesley's handheld machine would be able to hold a chair, but wouldn't the moment of force of the chair's weight be too much for Wesley to take?

And what are isolinear chips and why are they 'simple' to Data? I assume this is a plot let-out but I may be being unfair.

Despite its shortcomings, however, this is one of my favourite episodes; an episode doesn't have to be perfect to be enjoyable. As well as some good special effects and good sets for the Tsiolkovsky, there are some great performances and some great moments - and that's what really matters.

I particularly enjoyed the portrayal of Picard, Data, Wesley and Dr. Crusher. The conversations between Picard and Wesley, with Picard trying to keep his temper, were very well done and both Brent Spiner and Gates McFadden gave splendid drunk performances. I'd really like to see Data and Crusher share a bottle of something one day and have the two of them getting drunk together. (I know it wouldn't work on Data, but neither would this molecule!

It only took a couple of seconds for Tasha to reject Data, but it was wonderfully done. It probably meant nothing to the children watching, but I would think that most older viewers would know exactly how Data felt or exactly how Tasha felt, and many of us must have had a sympathy for both of them.

Then there was the seduction scene of Data, Crusher's advances toward Picard, Wesley becoming acting Captain, Picard trying to get his ship back, Data's limerick, etc. etc. There really were a lot of memorable scenes in this episode. It's a pity there were so many flaws as well.

CODE OF HONOR Episode No. 4 Prod No. 104

Written by Katharyn Powers & Michael Baron. Synopsis by Sheila Clark.
US Satellite Uplink Date 10/10/87. BBC 2 screening 10/10/90.

Styris IV is suffering from an outbreak of angheles fever. This can be treated by a vaccine which is obtainable from Ligon II; however, Ligon has a complex system of honour, and the inhabitants seem unable to appreciate any other code as being as honourable as their own. In other words, visitors must comply with the Ligon code.

Lutan, the ruler, kidnaps Yar; if Picard asks nicely for her to be returned, Ligon honour will be satisfied. Lutan, however, decides to break the rules; he decides to keep Yar as his wife.

Unfortunately, he already has a wife, Yareena, who - not unnaturally - objects to being supplanted. She challenges Yar to a duel... where the loser will die. Despite everything Yar can say, she cannot believe that the Human does not want Lutan. And while Yar could beam away and avoid the combat, this would mean that they would not get the vaccine.

Yar wins the combat, and immediately has herself and Yareena beamed aboard the Enterprise. Yareena is dead, but Crusher manages to revive her. Lutan accuses Yar of cheating, but since Yareena had died he is no longer married to her... and it is the women who actually own the land, even although their husbands control it.

Yareena has learned that Lutan cares more for the land and the power of being her husband than he does for her... and that Hagon, who has been Second in her marriage, loves her; so she promptly marries him, and when Yar refuses Lutan, takes Lutan as Second. There is no longer any problem about getting the vaccine... but Hagon, at least, remains convinced that it is his people who truly understand the meaning of honour.

Comments:

Sheila Clark: This episode has been likened to Amok Time because of the fight to the death, but the circumstances are completely different. We don't learn terribly much about Ligon marriage custom - everything we learn, we learn from almost throwaway lines - but it does seem as if polyandry is normal.

Martin Stahl: I was impressed by this episode the first time I saw it. Lutan's way to get rid of Yareena was very clever, but the trick of the Enterprise officers was much more clever. Although Tasha and Yareena had a fight it was not the brawl we usually see in such scenes. I like Code of Honor especially because of the Ligonian culture which consists of a black people and shows that they are neither pure good nor pure evil. Something of both is in each of them, and that makes them a very believable people.

Ann Peters: Many of the original series episodes were social fiction rather than science fiction. The Enterprise comes across a culture that exhibits a particularly aspect of Human society and enables us to view that aspect objectively.

COH is a social fiction story exploring rituals and how some people use them to manipulate others. Lutan tries to exploit the situation but ends up being out-exploited by Picard. How futile ritual and honour look when viewed by outsiders, but how important they can be when you're part of the society. When Hagon comments that they excel in civilised behaviour, it sounds ridiculous to us and to the Enterprise crew.

The position of women is also explored by contrasting their situation within the planet's culture with that on the Enterprise. And the planet's being populated by a black species makes an interesting change from the usual all-white populations found on most worlds.

In COH we see a relationship between Geordi and Data already well under way. In the two previous episodes, I'm not sure they even spoke to each other! It might have been nice to see something of the development of this friendship between Human and android but, alas, we shall never know what misunderstandings there were to begin with.

There is probably still something between Tasha and Data in this episode. Yar gives Data a look just after stating that Yareena believes she loves Lutan and Data then asks Tasha if she does, maybe trying to understand why she rejected him. But this is the last we see of it until after Tasha's death.

TNG is greatly criticised for lack of relationships, but I think that the problem is inconsistent relationships.

When they are discussing the weapons for the proposed fight, we see Geordi take Data in hand. I don't think this is right, considering their respective ranks. It may be O.K. in private as friends, but not in front of the Captain. Are we meant to see incompetence in Data? Perhaps it was a mistake to give Data such a high position and rank and Geordi such a low rank at the start of the series.

We also see Data continuing to correct his superiors. He may do it very politely, but it must be very annoying. He seems to have grown out of the habit in later episodes, however.

The prime directive is used, very much as in original Trek, as a plot prop.

They have to play games with the locals to get what they want rather than use the power of the Enterprise. In some (later) episodes, there is real agonising over the prime directive, but not here.

I always get the feeling with this episode that someone is having a dig at the original series. When Picard is about to deliver a Kirk-type speech, he stops and comments that being Captain does not entitle him to ramble on about things everybody knows (though that doesn't stop him in future episodes), and when Data is about to get technical, just like Spock used to, he stops and mutters that it's really not important at that moment.

WHERE NO-ONE HAS GONE BEFORE Episode No. 6 Prod No. 106
Written by Diane Duane & Michael Reaves. Synopsis by Sheila Clark.
US Satellite Uplink Date 24/10/87. BBC 2 sceening 17/10/90.

An engineer called Kosinski is going round the various Starships improving their warp drive. The ship's engineer (this one is called Argyie) thinks that Kosinski's equations are meaningless; however, they have to turn him loose on the controls. He is accompanied by an assistant who is eventually known as the Traveller.

Wesley spots almost immediately that it's the Traveller who is doing the actual work, not Kosinski. However, the Traveller is tired; he 'has been away too long' and begins to fade in and out of visibility. The result is that the ship ends up millions of light years from home, having passed through a couple of other galaxies on the way, in the course of a few minutes. However, when he tries to tell Riker, the First Officer won't listen.

An attempt to get home only lands them in a worse mess; in a place where thought takes shape and various crew members find themselves living dreams and aspirations or nightmares.

Positive thought from the crew regarding the Traveller's well-being strengthens him enough to get the ship home before he fades again, this time for good. And as a reward for his part in the incident, Wesley is made an acting ensign.

Comments:

Janet Quarton: This is one of my favourite episodes of TNG, even after seeing 78 episodes. I love the Traveller and I find myself empathising with Wesley when he becomes an acting ensign and is allowed the freedom of the bridge. When I was his age I was allowed the freedom of the bridge of quite few coastal passenger ships and, like Wesley, I spent hours at the helm. I might not be able to drive a car, but give me a 3,000 ton ship any time.

One of my favourite scenes has to be Picard in the corridor with his mother. When Riker disturbs him and then he looks back to his mother, to find the corridor empty, there is such a look of sadness and loss on his face.

Martin Stahl: Another episode I like very much. The Traveller is very similar to a Human, but a few changes in his face let him look alien. I don't know exactly what the changes are, but they work very well. Did you notice his hands with only two fingers? Erik Menuyk not only looks like an alien in this episode, he also plays one very convincingly. His way of speaking is quite different. The special effects are very good, I like to see the galaxy M 33 only a few thousands light years away, and the other universe looks fantastic. The music score in this episode is another effect working very well. I enjoy hearing the main theme during the warp-drive very much.

Although the first episodes of TNG are considered rather weak, Code of Honor and Where No One Has Gone Before are in my personal Top Ten.

Ann Peters: This is a really good science fiction episode exploring an interesting idea with good characterization and special effects. Who the Traveller is is a nice mystery for the first viewing, but it is performances and scenes which hold the interest for repeated viewings.

The idea of the power of thought is not one that I particularly subscribe to, but it is so well presented that I almost find myself convinced.

Seeing how ordinary people react to unlikely situations is what makes good science fiction for me, and the crew's reactions to the unbelievable destinations, particularly on the bridge, and to all the subsequent thought/reality problems was very well done.

Kosinski is another of those flamboyant guest characters who come over so well against the subdued regular cast. His arrogant incompetence interacting with the crew allows for a lot of memorable lines from both, and he never goes out of character. Kosinski is well acted, as are the crew's reactions to him, and his presence adds a lighter note to an otherwise heavy episode.

The effects showing the Enterprise going further than intended and the thought/reality scenes on board the ship were very well done. Picard stepping out into space was a real shock when I first saw it and I still find it chilling to watch. My favourite of these scenes is where Riker finds Picard squatting in an empty corridor and Picard realises he is not talking to his mother after all and is really looking rather stupid.

The appointment of Wesley as acting ensign is one of those time markers of which TNG seems so keen. The original crew all stayed put and most episodes could be shown in any order. Rand, Riley and Chekov could all conceivably appear together in a story since they were never disposed of or shown arriving or leaving.

But TNG keeps putting in milestones like Tasha being killed, Pulaski coming and going, uniforms changing etc, etc... Often these markers have nothing to do with the plot (not the case here) and make subsequent viewing rather tedious.

Change is not comfortable - it's too much like reality. I wish they wouldn't feel the need to keep changing things... particularly the uniforms...

Once allowed to become a bridge officer, it was only a matter of time before Wesley became a regular bridge officer. It's a pity he was allowed to take Geordi's place at the helm though, because I really miss those wisecracks at the screen in later episodes.

The mood of TNG was always different from the original series but this episode is somehow very different. This one really goes back to the 'cerebral' ST that Gene Roddenberry was trying to achieve in the first place with The Cage.

WHAT IS AN ANDROID?

by Jacqueline Comben

I remember vividly a visit to a laboratory equipment exhibition in about 1972. Usually these affairs are much like any other large exhibition, with people fairly randomly distributed around, looking at the assorted stands, chatting in the gangways etc.. On arrival at the LabEx in question, my first reaction was surprise at how few people seemed to have come. I began to walk along the stands and suddenly saw a huge, seething crowd around a particular exhibit. Of course, I rushed to join it, to see what had so fascinated everyone. By dint of polite, "Excuse me"s and jabs with my brolly, I reached the front and found that people were fighting (almost literally) to get their hands on one of four small devices,

each the size of a paperback. When I managed to grab one, I found myself with a calculator which could do logs... to base e or base 10, could do sines, cosines, raise to powers...!! Those of you raised on such things may find it hard to understand the excitement of the normally fairly calm scientists when presented with this marvel! Only a week earlier I had purchased a machine able to add, subtract, multiply and divide, with no memory of course, and roughly the size of a small typewriter. The Hewlett-Packard, the first micro-chip based calculator to reach these shores, was a revelation! The sales staff merely stood there taking orders as fast as they could. We all bought at least one, there and then, for delivery... some time! The cost was certainly in excess of £200, but to us it was worth it!

Compared to modern computers, that calculator (which I still have) was very simple. But no really vast change in methodology has been involved, merely more sophistication in chip design, and improved disks. It is not unreasonable to presume that, by the 23rd century, completely new methods will be available. The Hewlett-Packard seemed to me to be Star Trek technology come to life, but was merely the first of its kind and 20th century technology, not 22nd.

However, we know something of what can be done in Kirk's time.

The Enterprise computer can correlate complex questions and can comprehend the spoken word - a very sophisticated ability. (Its ability to talk is not really ahead of present day developments).

M5 could reason, but was programmed with a strong sense of self-preservation and no understanding of the meaning of the words 'living sapient being', since it thought it quite acceptable to kill Humans until told that this was murder!

An android is a computer contained within a body which approximates reasonably well to that of a known sapient species.

The first we met were Roger Corby and his 'friends'. Whereas Andrea was not intended to be a 'real' person, but clearly only a clever machine, Corby was under the impression that all his characteristics had come into the new body, that there was no difference between the android and the man. The truth proved otherwise. Whether it was the lack of a soul which marked the 'new' Corby, I cannot say, but certainly what was missing was the conscience of the man, the caring - the emotions! He accepted death, really, because he was aware of failure, and Kirk, Spock and Chapel were united in seeing the death of the android as a perfectly acceptable resolution of the situation. They did not see it as the death of a living being - Corby was dead already!

The androids in *I - Mudd!* were not very sophisticated. Only the Norman model could operate alone in complex circumstances and, when really pressed, they had to join in mutual communication to have enough brain power to try to resolve the problem, and then failed! It was clear that they were not sapient beings. No one minded Mudd turning Stella off, or minded many identical models being made.

Flint's creation achieved true sapience, achieved life, became able to feel, and promptly died due to the overloading of circuits this produced. We were sorry to see her die. We grieved as one does grieve for a person and does not for a machine.

V'ger achieved true life by evolving over many years, gaining vast memory banks, vast interconnections. V'ger could learn to question 'Why?', because there was so much of it that overloading did not result - until the addition of true Human feeling, which led to a total change of form. Was V'ger a person before that final change? It had the potential, but was barren, an untaught child, like Spock before the return of his katra. However, it is interesting that the addition of emotion seems to have been too much even for so vast a brain as V'ger's.

In the TNG episode *The Offspring*, we see another android which, on attaining

the ability to feel, is killed by circuit-overload.

Thus, all information is that, even by the 23rd Century, machine brains cannot learn emotion and survive. In fact Data repeatedly states that feeling is the one thing not possible for it. "IT?" many of you cry, horrified! Well, really, I do not see how a machine can be male. It can ape maleness, even to the extent of carrying out the sex act, and I will say 'he' if you prefer, but Corby was not male, nor Andrea female, in the real sense of the word, and to call Data 'male' is not accurate. What is 'maleness'? Surely it requires the ability to 'feel' male, to be aware of one's sex. Without feeling, how can a machine be male or female? Which brings me back to my real point - viz: that Data cannot feel!

Spock has said, "Computers make excellent servants, Captain, but I would not wish to serve under one."

Why not? Surely because command requires logic to be tempered with compassion and even our logical Vulcan knows that. No android can feel compassion. Brent Spiner may act as if Data does and scriptwriters may write that way, but compassion is an emotion and Data cannot feel. This is my objection to the character. As written and acted, Data gains our sympathy, is declared as a sapient being with rights. In fact, no android able to feel has yet survived and, without feeling, is there true life? Would you wish to serve under a totally unfeeling machine? Can an android give orders? We have never actually seen Data do so, save for such simple ones as, "One to beam up.", which hardly count. We see Data left in command of the Bridge, but never stay there to see men, women, a Betazoid and a Klingon obey. Is this because, when it comes to the point, the writers simply could not put real living beings in the position of obeying a machine programmed by a man?

So-called 'artificial intelligence' can already produce 'expert systems' able to advise, say, doctors on the diagnosis and treatment of a set of symptoms. The users of these systems may decide to do as the program says or not, as their own judgement suggests. To be ordered by a machine is a very different matter! The machine is limited to logic. It cannot assess the 'feel' of a situation. Thus, I do not think it will ever be right to expect people to accept orders from a machine. Kirk certainly spent a lot of his time sorting out cultures which had become used to doing just that! I cannot, therefore, accept Data as a Lieutenant-Commander in Starfleet and cannot 'believe' in TNG for this reason.

VULCANOLOGY

by Linda C. Wood

In presenting this article, I would first like to make clear to all readers that I do not have any linguistics training, although I was, of course, taught English grammar at school and have, in the fullness of time, studied French, German and modern Greek. I am also a shorthand writer and thus hear words phonetically when working. It was from that basis that I listened more closely to all the spoken Vulcan in both Classic Trek and the films, and compiled my vocabulary before reading the excellent article by Katherine D Wolterink in Best of Trek No. 10.

The first thing that struck me, when listening to the High Priestess in ST-TMP, was the woolliness of the sound and a certain lack of co-ordination in lip movement to the spoken (and obviously dubbed) words. This woolliness would most certainly account for some of the differences in Ms Wolterink's vocabulary as compared to what I 'heard', but there seem to be many of her phrases that are totally at odds with my version. Ms Wolterink may well have access to the official written script of ST-TMP, in which case I apologise and stand corrected. If, however, she does not, then I humbly offer my interpretation to be considered by readers.

The very first phrase spoken by the Priestess is indistinct after 'Da orvichen ausvramala', and, despite numerous replays, I have been unable to come to a concrete conclusion about just exactly what she says so, like Spock in ST IV - TVH, have had to give it my best guess. Ms Wolterink translates the word 'hauformaia' to mean 'animal passions', but the priestess says clearly 'ausvramala' and, in the written translation on screen, it would seem to correspond with 'cast out', ie a verb, not a noun phrase.

The phrase 'k'rull-ach-tabel' spoken by the Priest is also indistinct, but 'tabel' is more clear than 'k'rull-ach'. High Vulcan is a language that employs 'concept' words and phrases, eg plak-tow (blood fever), and I think that 'k'rull-ach-tabel' falls into this category. There also appear to be different words in Vulcan for 'our', ie 'zau', 'kos'. From the context, I believe that 'zau' is High Vulcan and 'kos' is Conversational. However, 'zau' means 'not' in Conversational. Complicated!

I had problems translating the word 'Nam!' as in "Nam! Kev me to vroks.", but I think it must be a word of command or compulsion that must be obeyed. Spock must allow her to enter his mind to find out the precise reason why he refused to accept Kolinahr after labouring for so long.

I find it impossible to correlate what Ms Wolterink translates as 'du prahgnahst ajeed Kolinahr' (You have not achieved Kolinahr). I hear the Priestess saying 'Du brav zau brazik Kolinahr'. Ms Wolterink's phraseology is also at odds with her own word 'krachi', which she translates as 'will not achieve', future tense, when the English translation on-screen is "You have not achieved..." although 'krachi' certainly sounds nearer 'brazik', ie 'achieved'. Another phrase which is totally at variance to what is said on-screen is Ms Wolterink's 'kitor eh brospen' for 'Live long and prosper'. The Priestess quite clearly says 'Dik dor eh musma, Spock.' While 'kitor' and 'dik dor' sound similar, I cannot hear 'brosper' anywhere! Besides, the chances of the English word 'prosper' sounding anything like its Vulcan equivalent are, well, astronomical!

As Ms Wolterink does not address herself at all to the Conversational Vulcan spoken by Saavik and Spock in ST-TWOK, I include my interpretation for consideration. The only problem I found here was the inclusion in the English translation dubbed on the screen of the word 'sir'. There are not enough Vulcan words to correspond with 'sir', so one must assume that her attitude of speech must infer the honorific.

Now we come to an intriguing point which arises in ST III - TSFS. At the commencement of the Refusion ceremony, T'Lar quite clearly says: "T'Ben, T'Vaal, Navoon." In the novel by Alan Dean Foster, the phrase is translated as "All that can be, shall be done." and Ms Wolterink translates 'navoon' as 'done'. Fair enough, but what about "T'Ben, T'Vaal"? No, I think something much more interesting is going on here, and links up with the phrase 'Koon-ut-kalifi'. Jim Kirk tells Bones in 'Amok Time' that 'Koon-ut-kalifi' means 'Marriage or challenge', and what we witness in this episode is a marriage ceremony, therefore 'Koon' could perhaps be more fully translated as 'marriage ceremony'. Now, we are all familiar with the fact that Vulcan female names are generally preceded with 'T', so it would be logical to deduce that T'Ben and T'Vaal are female names. What I think is happening here is that T'Lar is summoning from the Hall of Ancient Thought the katras of two of her predecessor High Priestesses, T'Ben and T'Vaal, to assist her in her mental feat. I therefore think that 'Navoon' could be more accurately translated as the name of the Ceremony of Enjoining of the Ancient Katras with that of T'Lar, as both 'Koon' and 'Navoon' have the same ending.

Now it's time to have some fun with the accumulated vocabulary. I have translated into High Vulcan, with a little necessary extrapolation, the following:

Parted from me and never parted
Te meh t'rava eh t'rava morla

Never and always
Moria eh orla

Touching and touched
T'elk eh t'ela

We meet at the Appointed Place.
K'theelna ses s'to Koon-ut-kalifi.

.

SUPPLEMENTARY VOCABULARY

orla (High Vulcan)	always
t'rav (High Vulcan)	to part. to separate
te	from
k'theel	to meet
s'to	at the

.

SPOKEN HIGH VULCAN AND TRANSLATION. ST-TMP

Da orvichen ausvramala zau kauf zai'eis formaji.
Our ancestors cast out their animal passions here on these sands.

Zau kostri vor saven z'eine k'rull-ach-tabel to Kolinahr.
Our race was saved by the attainment of Kolinahr.

Kolinahr: avai exerke tafor t'posel.
Kolinahr: through which all emotion is finally shed.

Zug tulbu achorshis, Spock.
You have laboured long, Spock.

Y p'orka kaf'se ses sivic to sosal olgica.
Now receive from us this symbol of total logic.

Nam! K'ev meh to vroks.
Your thoughts - give them to me.

Kos kaum, Spock, werke eh t'retl.
Our minds, Spock, one and together.

Dees hockniyes quis orit ...
This consciousness calling to you from space ...

Es t'el ter rubikaf, Spock.
It touches your human blood, Spock.

Du brav zau brazik Kolinahr.
You have not achieved Kolinahr.

Il brikol brachi k'dobila.
His answer lies elsewhere.

Il granderai k'renwei.
He will not achieve his goal with us.

Dik dor eh musma, Spock.
Live long and prosper, Spock.

.

CONVERSATIONAL VULCAN IN ST II

- Saavik: Yish morla y'ach banu.
He's never what I expected, sir.
- Spock: Hwach ree'yach wheechban, Ochlam?
What surprises you, Lieutenant?
- Saavik: Yish venye - kwomi.
He's so - human.
- Spock: Lena k'lami bafek, Saavik-am.
Nobody's perfect, Saavik.

.

VULCAN SPEECH USED IN ST-TMP

HIGH VULCAN	ENGLISH
da	here
orvichen	ancestors
ausvramala	to cast out
zau	our
kauf	their
zai'eis	animal passions
formaji	sands
Kostri	Race (eg Human Race)
vor	was
saven	to save
z'eine	by the
k'rull-ach-tabel	attainment
to kolinahr	kolinahr (total logic)
avai	through which
exerke	emotion
tafor	finally
t'posei	to shed
zug	you (formal)
achorshis	laboured
tulbu	long
y	now
p'orka	to receive
kaf'se	from us
ses	this
sivic	symbol
to	of
sosal	total
oigica	logic
to vroks	thoughts
Nam!	a ritual word of command
k'ev	give
meh	me
kos	our
kaum	minds/intellec[t]s
werke	one
eh	and
t'retl	together
dees	this
hockniyes	consciousness
quis	which
orit	calls
es	it
t'el	to touch

ter	your
rubikaf	human blood
du	you (informal)
brav	have
zau	not
brazik	achieved
il	his
orikol	answer
brachi	elsewhere
k'dobila	to lie
granderau	goal/ambition
k'renwei	to achieve
dik	live
dor	long
musma	prosper

CONVERSATIONAL VULCAN (STII)

yish	he's
ish	he
morla	never
y'ach	what I
banu	expect
hwach	what (interrogative)
wheechban	surprise
ree'yach	gives you
Ochlam	Lieutenant
venye	so
kwomi	human
lena	nobody
k'lami	can be
bafek	perfect

VULCAN SPOKEN IN ST III

katra	Vulcan persona
Fal-tor-pan	Ceremony of replacing a katra in an empty brain.
falikal	begin (adverb)
T'Ben)	Ancestral Vulcan High Priestesses
T'Vaal)	
Navoon	Ceremony of Enjoinment of the Ancient Katras

VULCAN SPOKEN IN 'AMOK TIME'

pon farr	Vulcan mating lust
Koon-ut-kalifi	Marriage or challenge
plak-tow	bloodlust trance
lirpa	double-headed weapon, a mace one end, axe the other
ahn-woon	bolas-like weapon
kar-i-far!	Let the ceremony begin!
kroykah!	cease!

FROM 'JOURNEY TO BABEL'

sehlat	domestic bearlike animal
tal-shaya	ritual execution by breaking the neck

VULCAN WRITTEN IN ST-TMP NOVEL, BY GENE RODDENBERRY

t'hy'la	bond brothers
---------	---------------

Kaidith!

What was, was!

RED SHIRTS

by Martin Stahl

In Star Trek Red Shirts became a metaphor for one attribute: stupidity. This does not include the main characters Scotty and Uhura who also wear red shirts. Both are highly intelligent ship personnel (and survived the series). Red Shirts stand for security people who are supposed to have a special training to protect others, but also themselves. And nevertheless no other crew members die as often as the security officers.

It is clear why they die so often: to make the series more exciting it is necessary to make the enemy the crew of the Enterprise encounters more dangerous. And the most dangerous thing we can imagine is somebody or something that kills people. To make Star Trek more exciting (at least for the average viewer) somebody has to be killed. Well, the main characters, our heroes, have to survive each episode (in the sixties it was unthinkable to kill a main character in a series like Star Trek), therefore we need other characters to be killed. A person who is unnecessary to the story but necessary to show the dangers of this planet or villain. There are many security aboard the Enterprise (92 I believe), so you can have for each episode some new characters you will never see again. And you need no explanation why Kirk adds them to his landing parties. Security officers are always useful, as you never know what dangers await you on the planet. In 9 of 19 episodes where security officers belong to a landing party they are killed. And there are also several episodes (e.g. The Changeling, Mirror Mirror) where they are killed on the Enterprise.

The security officers are unnecessary characters with almost no dialogue who very often get killed. In many cases the enemy tries to kill one of the main characters by the same method as he killed the security officers and almost succeeds - but only almost. The worst example is The Apple. A landing party consists of Kirk, Spock, McCoy, Chekov, an attractive yeoman who falls in love with Chekov, and four security people. All security officers get killed, and although Spock is injured by poisonous thorns and a lightning stroke and Vaal's people attack the landing party, not one of the others is severely injured. But the Red Shirts are dead. In What Are Little Girls Made Of? both security officers are killed by Ruk some minutes after their arrival on the planet; in And the Children Shall Lead they die at the moment they materialize in space. It is no wonder that the Horta kills one of them in Devil in the Dark (About 20 security people and no one killed? Unbelievable!) and the man in Friday's Child dies at the moment he sees the Klingon.

There are many other episodes where other crew members that don't belong to the security department are killed, e.g. Lt. Galtway, Mr. Green, D'Amato, Jackson, but as a rule they are more important to the plot and often get more dialogue than the security people. Their deaths are also often more dramatic, while security people die within seconds and their deaths are forgotten at the same speed.

One exception is Lt. Galloway. Although he has only very little dialogue, at least he appears in three episodes (A Taste of Armageddon, The City on the Edge of Forever, the Omega Glory) before Captain Tracy kills him.

As so many security people got killed I ask myself why just they are always the victims. I saw never any of them really protecting the landing party, just standing in the background - and getting killed. There the question rises if they are perhaps a little stupid. I was convinced that they are stupid when I saw that particular scene in Space Seed: a security officer is ordered to guard Khan's quarters. But he stands with his back to the door. Good man, you are not ordered

to guard that no one enters Khan's quarters but to watch that Khan doesn't escape! At least you could react when you heard Khan opening the door. No wonder that Khan knocked you down.

Perhaps there is something in the Red Shirts yet that attracts death, as neither in the movies nor in TNG a security officer (except Yar) is killed.

ZIGZAG

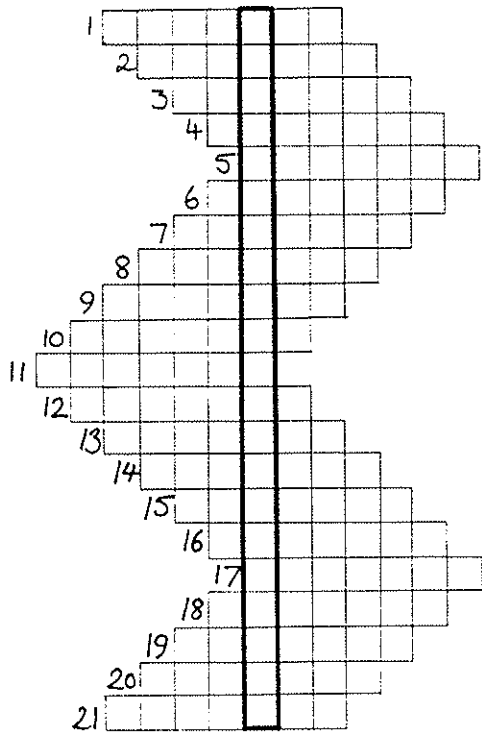
by Heien White

Instructions

Solve each clue as for a normal crossword, and fill in the answer next to the appropriate number on the grid. All the answers have seven letters. When you have finished, read the 'box' that runs down the grid, and you will find the name of a disease that Captain Kirk has had. What is it?

Clues

1. There was a city on the edge of this
2. Jim's sister-in-law
3. You might find Ayelborne, Claymare, and Trefayne here
4. see 3
5. Romulan ----- Zone
6. Aboard the Enterprise, Spock is Head of this department
7. We met this Klingon legend in The Savage Curtain
8. Perhaps she mourned for Adonais?
9. She gave the (answer to number 10) Device to Kruge
10. Rock group, Bible book, Planet or Device
11. One of the Enterprise's shuttlecraft
12. Kirk first met Finnegan at this Starfleet educational establishment
13. Name given to Kirk by Doctor Sevrin's followers on The Way to Eden
14. McCoy or Nimoy
15. The children of the Starnes Expedition met Gorgan on this planet
16. Beyond here, the sky is green and glowing
17. Surname of Spock's mother
18. Card game invented by Kirk, in which the rules vary according to the day of the week.
19. Commodore Decker, whose crew were lost to the Doomsday Machine
20. One of Spock's favourite words
21. Looking at one of this race will drive a Terran insane



Answers on page 69.

CONCEALED CRAFT

Compiled by David Noone

Hidden in the grid are the names of 9 ships which have appeared in either classic Trek, films or TNG.

```

A B W D A P S L D E
T O O F X E T E R M
S O D T S N I X O R
H A I L A U R O R A
P I N I R N E L Y I
S O L A A R Y I S T
R E L I T R E B R Y
R A L O O S A M A R
S T A R G A Z E R Y
A I M Y A B Y D S E

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Answers on page 69.

STAR TREK II: THE WRATH OF KHAN - AN OBSERVATION

by Edward Woo

The recent showing of ST II:TWOK renewed my interest in Spock's great death scene. What was Spock doing by uncorking that champagne bottle top in the reactor room?

Well, here's the explanation:

The room he entered was the dilithium reactor room. Housed in the reactor room are the dilithium crystals and couplings. The dilithium couplings are inside the central pedestal. The transparent wall is for radiation protection.

Now if the dilithium crystal couplings are damaged or overloaded, then excessive radiation will leak into the room. There is a radiation dampening field which would neutralise it in a few hours, but they had only a few minutes.

The crystals would only fail if there was severe damage to the Engineering section and cause lethal radiation to be emitted. This occurred in STII:TWOK. In order to obtain warp power for the engines the crystals had to be replaced or the mounting couplings repositioned. This is done manually by removing the dome on the pedestal. Radiation suits and helmets must be worn when this is done. However Spock had very little time to save the ship.

Well, here's a few more bits about STII:TWOK when Khan attacked the Enterprise and what happened to the ship's power.

The main energizer on the Enterprise contains an array of dilithium crystals which converts the energy from that matter anti-matter reaction into electricity for the ship's power. The power from the main energizer powers the weapons, life support and the continued workings of the main reactor.

If either the main reactor or the main energizer is damaged and is out of action, the secondary energizer and secondary reactor found on the impulse engine deck will operate. This is known as auxiliary power. On auxiliary power, life support systems operate and half impulse power. It can't support phaser power.

The ship's batteries are found in the secondary hull. These comprise 12 nuclear generator cells. This is the first back up should the mains reactor or energizer fail until auxiliary power is available. It provides life support and limited deflector shield defense.

Sources: ST-TNG Officers Manual, Mr Scott's Guide to the Enterprise, Starfleet Line Officer's Requirements Manual.

THE CHANGING FACE OF WARP NUMBERS

by Edward Woo

Warp numbers has been the traditional way in which a Starship's speed has been calculated. For the USS Enterprise's warp engines, her warp factor numbers are calculated as $x^3 \times c$, where c is the speed of light. For example, Warp 2 is $2^3 \times c = 8c$. The maximum warp factor speed for conventional warp engines is warp 14 ie 2744c.

Now with the advent of Transwarp on the USS Excelsior the warp factor numbers now indicate greater speeds. Really it should be called T-warp factor. For the Excelsior her T-warp factor numbers are calculated as $x^4 \times c$. For example T-Warp 2 is $2^4 \times c = 16c$. So the Excelsior would be travelling twice as fast as the Enterprise at Warp 2.

With the new Galaxy class starships warp factor numbers have gone a stage further. This time the Galaxy class ships warp factor numbers are calculated as $x^5 \times c$. For example T-Warp 2 is $2^5 \times c = 32c$, four times the speed of the old Enterprise. These new Galaxy class ships have a max speed of warp 10 which is equivalent to 100,000c. This new development was christened ultra warp or multi-warp drive.

These developments meant further distances could be travelled to explore new Frontiers and fewer vessels would be needed to react to emergencies at greater distances.

STAR TREK - THE GLOSSARY

by Chris Blenkam

Affirmative:	Vulcan for yes.
Altair Water:	Galactic Perrier.
Anti-Matter:	<u>see</u> Matter.
Bairns (of "Ma puir wee".)	Mr Scott's third line.
Bele:	<u>see</u> Lokai
Bicycles:	A form of transport apparently peculiar to Earth and Miri's planet.
Bierce:	A deranged scientist.
Blue:	Generally a good colour to wear when visiting planets.
Boots of "They died with their boots on":	<u>see</u> Security Men (But hurry; their shelf-life is limited.)
Brain, Spock's:	Don't <u>see</u> .

Brandy, Saurian:	An exotic beverage seemingly distilled from alligators.
Cement Overshoes:	<u>see</u> Concrete galoshes.
Ceti Eel:	see in Chekov's ear, if you must.
Clouds:	Immunity Syndrome, Obsession, Nancy Hedford, 'Minders etc. (but not Dennis Waterman.)
Computer:	A gi-normous construction with lots of pretty flashing lights and bits of orange plastic.
Concrete Galoshes:	<u>see</u> Cement Overshoes.
Corbomite:	A non-existent vital mineral.
Cornflour:	Useful for thickening plots.
Daystrom:	Another deranged scientist.
Dead (of "He's dead, Jim"):	McCoy's principal line.
Deneva:	Beware, the flying jellies will get you.
Dilithium:	<u>The</u> vital mineral and plot device.
Directive, Prime:	Sometimes more prime than others.
Disbelief, Willing suspension of:	Sometimes needed by the viewer.
Distress (of "Captain, I'm picking up a distress call.")	Possibly Uhura's longest line?
Emergency Beacon:	Another useful plot device, but don't hurry, they're either dead or it's a trap.
Engines (of "Captain, the engines canna take this much longer."):	Mr Scott's principle line.
Eugenics Wars:	Should be starting shortly.
Farragut:	What is a farragut anyway?
Flint:	<u>see</u> Chopin, Methuselah, Merlin etc.
Genesis:	<u>see</u> in Bible (7 days), Outer Space, Phil Collins; see also Exodus (Khan, David).
Gin:	One of the several drinks never seen on the Enterprise.
Gold:	Another good colour to wear when visiting planets.
Gorn:	But not forgotten.
Hailing (of "Hailing frequencies open, sir"):	Uhura's second longest line?
Hornblower:	One of the only books Kirk knows.
Horticulture:	How to build a mobile rock garden.
"I'm a doctor, not a -":	Supply your own cliché.
"Insufficient data":	Vulcan for "I haven't the foggiest idea."
Ion storm:	A really useful plot device.
Izar, Garth of:	A deranged Starship captain.
Jeffries:	The man who went down the Tube, a sane scientist.
Jeffries, Judge:	Not a relation, possibly a deranged judge.
Joanna:	Never did get to see her.
Kalomi, Leila:	A deluded scientist.
Kirk:	<u>see also</u> Kirok, Koik.
Kollos:	I wouldn't see, if I were you.
Korby:	Yet another deranged scientist.
Ladders:	see in Jeffries Tube.
Last of its Kind:	<u>see</u> Nancy Crater, Horta, Companion etc.
Lavatory:	A place where no man ever seems to go.
Lenigrad, Little old lady from:	Ask Chekov.
Lester:	A deranged scientist with a difference.
Lokai:	<u>see</u> Bele.
M 5:	A deranged machine.
Marcus:	<u>see</u> Carol or David, if you must.
Matter:	<u>see</u> Anti-matter.
Micro-chip:	Must have evolved in an alternative universe. <u>See also</u> Computer.
Minski, Little old lady from:	Ask Chekov.
Moscow, Little old lady from:	

	Shut up, Chekov.
Mudd:	Mudd, glorious Mudd.
Natira:	Runner-up in the Inter-Galactic Weirdest Hairdo contest.
Negative:	Vulcan for no.
Nomad:	Another deranged machine. <u>See</u> also V'Ger.
Nutcake:	A futuristic confection made with fruit.
"Oh Captain, I'm frightened.":	
	A line Uhura could probably manage without.
Omicron Ceti III:	Who says Flower Power is dead.
Organians:	Another plot device.
Ozone Layer:	Is it still there? Or has it disappeared along with gin?
Parallel Universe:	A Really Brilliant plot device.
Pergium:	Another vital mineral.
Phaser:	A weapon that almost never works when you really need it.
Plomick:	A dubious soup, sometimes hurried at nurses.
Pon Farr:	Aggravated 7 year itch.
Q:	Sorry, wrong series.
Queen to Queen's Level 3:	
	i.e. Beam me up Scotty.
Rand:	Winner of the Inter-Galactic Weirdest Hairdo contest.
Red:	Absolutely <u>not</u> a good colour to visit planets in.
Red Hour:	Not the best time to visit Beta 3000.
Romulan Ale:	Either a Really Brilliant drink or vodka mixed with food colouring.
Rum:	Another drink never seen on the Enterprise.
Ruth:	An honourable mention in the Inter-Galactic Weirdest Hairdo contest.
Scalos:	Take to the waters.
Scream:	Chekov's substitute for a line.
Seatbelt:	Unknown in the future.
Seven:	<u>see</u> Gary. <u>See</u> also Pon Farr, the Magnificent, the Secret, the Wonders of the World, Genesis etc. etc.
Shuttlecraft:	Sometimes its there, sometimes it isn't. Embarrassing plot device.
Slime Devil:	Any relation to the Ceti Eel?
Tal-Shaya:	A form of punishment suitable for anyone making remarks about geriatrics in space.
Tale of Two Cities:	Captain Kirk's other book.
Tracy:	Another deranged space-ship captain.
Trains:	A form of transport seldom seen in the future, or indeed in 20th century Britain.
Transporter:	Another now-you-see-it, now-you-don't plot device.
Universe:	Full of planets with pink plastic rocks.
Unreal McCoy:	Please pass the salt.
Vaal:	A deranged, or at any rate somewhat unbalanced, computer.
Vermouth:	Does everyone on the Enterprise drink nothing but brandy? Do you really still want to join Starfleet?
V'Ger:	<u>see</u> Nomad.
Virus, deadly:	Don't worry: Dr McCoy will be sure to find the cure inside 43 minutes 50 seconds.
Vulcan:	Okay if you like the majesty and grandeur of the landscape but not a recommended place to give birth in.
Warp:	Why is it called that?
Wormhole:	Home of the Ceti Eel?
Xenopolycythemia:	A disease which makes young women fall in love with you and put ideas into your head.
Yonada:	A space-ship with an identity crisis.
Zarabeth:	Abandoned with only her mascara.
Zetar, Lights of:	A dazzling experience.

MY KIND OF TREK

by Paul Wood

I have been watching Star Trek since I was four years old, and you could say it's been a part of my life ever since. At first I wasn't particularly fond of it, the rest of my family being the ones who never missed an episode! But soon, however, its infection started, and it has spread more and more, year after year.

For me, Original Trek does, and always will, come first. Nothing can equal it. The kind of relationship that exists between Kirk, Spock and McCoy is unique among any TV show, especially a Science Fiction TV show.

My favourite movies are IV, II, III, in that order. Least favourites are ST-TMP and V, which could have been a lot better.

My favourite novels are Enterprise, Final Frontier (Diane Carey) and the Kobayashi Maru.

Now TNG has come along. It is good ST, and I *do* like it, but I cannot watch an episode more than once. Once I have seen it, and try to view it again, halfway through I am compelled to switch off. Yet I can sit and watch Kirk, etc, in an episode I have seen over and over again.

O.K., so TNG is more modern with the SFX. O.K., so Picard does the proper thing by staying aboard and not beaming down into hazardous situations. O.K., so Security Guards aren't having their lights snuffed out on every away team, but TNG simply doesn't have the buzz that Classic Trek had, and has.

Part of the fun was watching Jim wriggle around the Prime Directive and getting caught in a no-win situation which only his stubborn determination can get him out of. For example, how would the crew of 1701-D handle Balok threatening to destroy their ship?

With that thought, I'll make an exit.

ENERGISE!

MY KIND OF TREK

by Martin Stahl

I like Star Trek since 1979 and I am a fan since 1982. One year later I entered the first ST-club.

First I liked Star Trek only because of the transporter effect which was done wonderfully, and although I like each scene with having a person beamed, I now like various aspects of Star Trek.

There are many wonderful races and characters; the Vulcans and the Talosians are my favourites. They don't just look different, they act different. Since I know Star Trek in the original version Sarek and T'Pol are my favourite guest characters, they have a dignity in their voices which is unique.

My favourite main characters are Scotty, Spock and Saavik.

I am not such a fan of the Big Three, therefore many episodes acting only with Kirk, Spock and McCoy are not my favourites. I prefer episodes with all main characters which act at one part on the Enterprise, the other part on another

place. Humour is very important for me in Star Trek, especially as it isn't forced.

My favourite episodes are Assignment Earth, That Which Survives, The Tholian Web, A Taste of Armageddon, The Gamemasters of Triskelion, Tomorrow is Yesterday, The Doomsday Machine and Amok Time.

I like the movies in the following order: IV, III, I, II, V. Although ST-TNP suffers from too many special effects I like it, as the film has a good plot and it is not about a villain as in ST II.

My favourite novels are Yesterday's Son and Time for Yesterday. I dislike all novels by Marshak/Culbreath (I understood none of them at my first reading) and Shadow Lord.

I don't have enough fanzines to say that I like stories by a special author, but in general I prefer stories involving more of the main characters than just Kirk and Spock.

I know TNG since its beginning and I have seen all three seasons. I love TNG (nevertheless I love the old series, too) especially the kind of humour that developed in TNG. Lwaxana Troi and Mr. Homm are just wonderful; they are my favourites. The episodes I like most: Yesterday's Enterprise, Menage a Troi, Manhunt, Where No One Has Gone Before, A Matter of Honor, Code of Honor and Haven.

In general I would say that there are many aspects which are important to me, and although I mentioned some elements I prefer, everything has a chance to be loved by me. For example, That Which Survives and The Gamemasters of Triskelion are not commonly favourite episodes but I like them - for me they have just the right atmosphere (before anybody gets me wrong: that doesn't mean I like death and brutality). It is the same with ST-TMP.

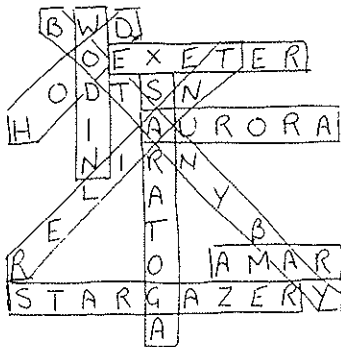
Zigzag Answers:

1. Forever, 2. Aurelan, 3. Organia, 4. Palamas, 5. Neutral, 6. Science, 7. Kahless,
8. Carolyn, 9. Valkris, 10. Genesis, 11. Galileo, 12. Academy, 13. Herbert,
14. Leonard, 15. Triacus, 16. Antares, 17. Grayson, 18. Fizzbin, 19. Matthew,
20. Logical, 21. Medusan.

the disease is VEGAN CHORIOMENINGITIS

Concealed Craft Answers:

EXETER, WODIN, BOTANY BAY,
STARGAZER, AMAR, SARATOGA,
HOOD, AURORA, RELIANT.



BOOK & VIDEO REVIEWS

ENEMY UNSEEN by V E Mitchel, Pocket (51), Titan (40). Reviewed by Sheila Clark.

This is the story of one of Kirk's least favourite assignments - transporting diplomats. He had known Cecilia Simons, the wife of the Federation Ambassador, many years previously - an old flame he was glad to see the back of - and she would like to renew their acquaintance. To add to that problem, she is the mother of one of his crew (Janara Whitehorse) - who would also just as soon never see her again. The Kaldorni are from a very warm, light-gravity planet, and prove to have a code of behaviour that is calculated to drive any reasonable Human to drink. Everything has to be in 'Harmony'... and then circumstances lead Klee, their Ambassador, to present Kirk with three of his wives because it is the honourable thing for him to do. In addition, the ship is without her First Officer - Spock has gone on leave in order to attend a Conference on Vulcan. His replacement as First Officer, Brady, is an old friend of Kirk's who is due to be posted to the Challenger; the Science Officer is Tenaída, a Deltan trainee of whose abilities Spock thinks very highly.

It soon transpires that there is a saboteur - possibly a spy - on board. Different senior officers order a course change (always the same change) - which they then deny doing. Tenaída appears to be responsible for a number of things going wrong. And half-Deltan telepath Janara Whitehorse keeps getting a strong image of a huge predatory cat...

It took me a little while to get into this story. It soon becomes obvious why Spock has been written out - not so much to leave a place for Brady (which was my first guess) as to push Tenaída and Whitehorse into the limelight - with Spock on board, much of Whitehorse's role as a telepath would naturally have been played by him, and it would have reduced the impact of Simons' hatred of Deltans.

There were not many clues given as to who the spy was, but I did spot the culprit a few pages before who it was was revealed. In addition, there was a valid reason for the actions of the spy.

All in all, I enjoyed the book once I got into it. It has some nice inter-character exchanges, the villain has a valid point of view, and the ship does not (yet again) save the Universe from some unimaginable danger. The writer does not delve deeply and at length into some obscure futuristic technology that (s)he just made up. His (her?) own characters are well-developed but although the story in many ways revolves around them, the main crew is not forgotten. 8 out of 10 (I'm a Spock fan).

EXILES by Howard Weinstein, Pocket & Titan (TNG 14). Reviewed by Sheila Clark.

This is a TNG novel.

For centuries the rulers of Alaj have had one method of getting rid of dissidents; banishment. Not just from their own land, but from the planet itself. The people of Etolos were banished three centuries previously for arguing conservation, found a suitable world and set up a culture devoted to conserving wildlife; not just the life of their adopted world and those animal species they had taken with them, but endangered species from many worlds. However, Etolos is now destroying itself by volcanic action; it is clear that life cannot continue on the planet for much longer. Retthew, the Prefex, realises that he must 'betray' his people by trying to come to terms with Alaj in order to be allowed to move his people to the nearest available suitable planet.

Meanwhile, Alaj, too, is having serious problems. The short-sighted policies of the past have resulted in a polluted world that is poisoning itself. Zeila, its

Curister, has been trying to implement reforms but things are almost too bad for these to have any effect; and then the last surviving nefittifi on Alaj dies, and she realises that she must contact Etolos, where eight have been kept alive; for the nefittifi are the sacred animals of both races, and without one at her side on certain occasions, she - her government - is lost... and her opposition will, she is convinced, finally destroy Alaj.

Unfortunately, on both sides there are those who would prefer to see both cultures die than come to an agreement; and the Bekeem - another group banished, this time for religious reasons, five centuries previously - are on their way back, seeking revenge. Somehow, Picard and the Enterprise crew must help the three groups to resolve their differences.

I thoroughly enjoyed this book. Mr. Weinstein's own characters are well drawn and convincing, and I found myself wanting them to reach an agreement. He did leave the odd loose end - I was left wondering exactly what had happened to at least one of the Etolosans, for example; and while we were told who was trying to prevent the negotiations on the one side, we never did find out who it was on the other side. However, those are minor points which didn't detract from my enjoyment of the book. 10 out of 10.

EXILES by Howard Weinstein, Pocket & Titan (TNG 14). Reviewed by Lorraine Goodison.

Is it me, or have all the TNG novels become indistinguishable? I used to look forward to a new novel, but lately there's no meat to them, nothing to stir the mind - or the hormones. Exiles, by Howard Weinstein is a prime example. It begins with the formula - first chapter to establish the protagonists and the up-to-the-minute plot-point (environmental issues) and the second has the obligatory poking fun at Worf (I find it hard to believe he'd never heard of rugby).

The story meanders along from this point; competently written but without any real substance until it got to the stage where I didn't really care what happened in the end. Weinstein makes one huge booboo when he has the Enterprise going into warp within a planetary system, then, when an arranged rendezvous with Riker's shuttle brings no shuttle, Picard orders the ship from Warp 3 to 5. At that speed, they'd zoom right past any shuttle.

Later on, Weinstein has us believing Picard would order the Enterprise to collide with a ship in order to prevent it crashing into a planet. Maybe so, but without evacuating as many crew and civilians as he could? Uhuh. We are told the saucer section cannot be detached because its mass it needed for the plan to work. Right. Never heard of transporters and shuttlecraft, Howard? Why not try to send an away team? Mutter, growl, grumble...

I'm afraid I have to give this novel the grand order of the turkey, and I'll be wary of the next TNG novel I pick up.

TREK: THE LOST YEARS Pioneer Books \$12.95. Reviewed by Sheila Clark.

This book is not to be confused with Dillard's Lost Years, which is a novel. This one is not fiction; it covers the years between 1969 and 1980 when Paramount couldn't make up its mind what to do with Star Trek. I got the last copy of this book that they had with them from Intergalactic Trading Company when they were at Holodeck in August, and in some ways I'm at a loss to know what its cost is outside the States or even who wrote it. I paid £8; but the cover price says \$12.95 (USA) while for Canada it has \$16.95 on the back cover and \$17.95 on the spine! On the outside cover it says 'by Edward Gross'; on the title page it says 'by James Van Hise'.

The writer seems to have had access to a lot of material about what was

happening at Paramount in the ten years between the end of the Trek series and the appearance of ST-TMP; it covers the on-again, off-again, will-it-be-a-movie will-it-be-a-new-series argument that went on during those years. It gives a resume of the plots of several stories that were presented as possible ideas for Trek, all of which seem to have been rejected on the grounds of 'not enough action'. The story they kept coming back to - for a movie or a pilot for a series - was called 'In Thy Image', with a plot that was remarkably similar to what finally made the screen in ST-TMP. It has what appears to be personal comments by various of the people concerned on the writing/production side except for the one man whose opinion would seem to matter - namely Gene Roddenberry. Certain things that he was already on record as having said are included, but only in the first third or so of the book.

Stories were also arriving for a new series. Some of those - or at least some of the ideas in them - were later utilised in The Next Generation. The book also gives a short resume of them. Some of them sound as if they would have been rather good.

Quite frankly, reading this book makes me glad I don't work in the TV/film industry in Hollywood! It sounds like a pretty cut-throat existence, especially on the directing/producing/writing side.

I can't quite make up my mind about Lost Years. It's interesting for its detail on the development of the story that eventually became ST-TMP and what it says about the ideas that didn't make it, but I'm not sure I appreciate the grisly details about different peoples' opinions of versions of various scripts or the personality clashes that seem to have occurred here and there. On the other hand - I've never much cared for Harlan Ellison's manners, as shown by some of his comments... but I did like his exit line to a Paramount executive who was insistent that he put Mayans into a story set in Paleolithic times because he liked the idea and "...nobody would know the difference." "I'd know," said Ellison. "I'm a writer. I don't know what the **** you are." And he walked out.

I'd say this is a book for the complete collector. It's not a book to sit down and read - but neither is it a book to sit down and dip into. Having read what it has to say, I'm not sure I'd ever want to re-read it, except perhaps to remind myself of some of the plots that didn't make it.

WEB OF THE ROMULANS by M S Murdock, Pocket (10), Titan (27).
Reviewed by Edward Woo.

This new ST novel concerns the Romulans. Unknown to the Federation the Romulan Empire is dying from a strain of bacteria called myrruthesia. The Empire's own supply of antidote has been exhausted. Their only hope is the Canara system, but it is inside Federation Territory.

The Romulans, being unable to ask for help from their enemies, devise a plan to divert Federation Starships, using one Romulan Bird of Prey, while other Romulan ships protect an escape route for the antidote.

Meanwhile, the Enterprise has had a one-week break at Starbase Eight near the Romulan Neutral Zone. In this time the main computer has been overhauled by Cygnet XIV technicians. These technicians have given the Enterprise computer a female voice and a personality to suit it.

The Enterprise is asked to patrol the Neutral Zone due to rumblings by the Romulans. Computer malfunctions begin to occur on the ship, cutting communications between her and Starfleet. Fearing the worst, Romulan expert Admiral Iota prepares a Federation Task Force.

The Enterprise computer causes serious problems and Spock begins to evaluate the symptoms. It seems the main computer will only respond to Captain Kirk's voice

and his habits.

The Enterprise detects a Romulan ship in the Neutral Zone and a stand-off occurs. A brief confrontation occurs with victory to Kirk. The Romulan Commander, S'Talon, and his Centurion, beam aboard the Enterprise. Kirk and Spock together trick them into revealing their real intentions.

The Romulan Fleet hovers above Canara and the Federation Fleet arrives with Admiral Iota ready to attack, but Captain Garson persuades him to hold back. A stand-off of the two Fleets occurs.

Kirk has partially overcome some of his computer problems and is able to send a message to Starfleet about the Romulans' real intentions - not war but survival. Kirk proceeds to Canara to act as a go-between for the antidote.

Starfleet contacts Captain Garson, telling him to wait for the Enterprise, but Iota has other ideas and takes command of the USS Potemkin from Auxiliary Control, and prepares to attack. Garson's only choice is to destroy his own ship, but Kirk arrives in time to stop the attack and negotiate with the Canara rulers for the purchase of quinneal, the antidote needed by the Romulans.

I enjoyed this novel as there is plenty of action on both sides of the Neutral Zone. The Romulans are still an uncertain force, which makes them unpredictable, which I like. An off-balance Starfleet officer causes further havoc. The love affair of the main computer is a bit more difficult to believe, but it might be possible with the Human qualities we require of material objects that make them easier to accept.

You will notice that all members of the ST cast are in this book, including Mr. Kyle, Mr. O'Riley (sic), Nurse Chapel and Yeoman Rand.

I have to admit that I don't read many ST novels, but I suppose I should. Has anyone else read this novel, and do they have any comments? (Especially those who are more experienced readers of ST.)

SHIPS OF THE STAR FLEET by Calon Riel. Mastercom Data Center, 1988. £17.95.
Reviewed by Edward Woo

I saw this booklet about a year ago and only recently bought it at Frontiers '90, priced £17.95. It is expensive, but a well-produced definitive guide to the ships of Starfleet. It is similar in layout to the famous Jane's World of Naval Warships.

The introduction gives the state of Starfleet's Starships in the year 2291 and the goals they are aiming to achieve.

The rest of the booklet concentrates on the class of Starships, their history, weaponry and any particular design features. There are plenty of plan and sectional views of the Starships.

The first class of Starship described is the Constitution Class Heavy Cruiser, the original TV series Enterprise. It says the Enterprise was built in 2218 at the San Francisco Yards, Earth.

The next section contains the Bonhomme Richard, Coronado and Acheron Class Starships. These are variations of the old Constitution Class.

The next section deals with the new Enterprise Class Starship - the updated design from ST-TMP. The Vejur crisis is mentioned and the loss of the Enterprise (ST III) when Klingons were encountered.

The next class of Starship is the Belknap Class, an updated design of the

Decatur Class.

Over the next few pages the Constitution II, Endeavor, Tikopai and Enterprise II Class Starships are discussed with their various modifications on the original designs.

The frigates of the Surya and Coventry Class are next. Their role was to provide convoy duties and border patrols.

The Avenger Class Heavy Freighter (ST II) is closely examined, originally designed for active Federation patrols. The destruction of the Reliant when commandeered by terrorists in 2287 is mentioned.

The next section of the booklet deals with modifications of the Avenger Class, with the Daran, Knox, Endurance and Cyane Class Frigates.

An appendix follows with information and history of the Belknap Class Starship and its role as a Strike Cruiser.

The last section of the booklet has fold-out pages of the Belknap Starship. There are plans and sideviews of the ship, plus cutaway profiles. Finally there are locations of the various systems of the ship which includes computers, navigation, weapons, life support and engineering.

The booklet is a well detailed read. There are many things to notice, first of all a planned 1800-ship fleet. The computers have advanced from the original duotronics II to Daystrom duotronics IV with possibly multitronic M-7 or M-9 supplements. There are more Starfleet shipyards, for example on Deneb V and Rigel IV. Many of the present shipbuilding facilities today continue on, to build Starships of the future. Traditional naval ship vessel names of today carry on into future Starships. The original maximum warp speed of the TV series Enterprise of Warp 7 has increased to Warp 12-13 on the new Enterprise.

This booklet is a must for a technical ST fan who likes details of a starship's systems.

STAR TREK EPISODES Nos 53/54/55/56 by Gloria Fry

THE ULTIMATE COMPUTER Story by Lawrence N. Wolfe. Teleplay by D.C. Fontana.

Dr. Richard Daystrom, computer genius, installs his M5 computer in the Enterprise. The machine takes total control, making the Captain feel totally redundant. Kirk's suspicions over the computer's competency in running the ship are justified when M5 begins to take war games seriously and causes destruction and loss of life on the other participating starships. Daystrom admits that he used his own engrams on the computer personality and tries to reason with it to disengage, but eventually the galaxy's greatest machine destroyer, our very own Captain Kirk, reaches the conscience within poor M5 and it sentences itself to death.

This episode shows Kirk's strength, when, with McCoy, he questions his own feelings about being supplanted by a machine; his weakness when in his self doubt he wonders if Spock would be happier serving a machine. Both times he is reassured by his two friends. The relationships between the three are excellently portrayed, and as always adds to the depth and believability of the characters, e.g. Kirk's little smile of gratitude at Spock's words of loyalty; McCoy's jibe at Spock about the perfect computer having come along.

A classic episode of Kirk versus machine. Those poor machines! Vaal, Landru, Nomad, M5, etc... Sometimes I feel sorry for them and wish that one of them would turn the tables on the Captain for a change...

THE OMEGA GLORY Written by Gene Roddenberry

Another breaking of the Prime Directive as Captain Tracey, his crew dead through a virus, interferes in the life of the people of Omega 4. Kirk, Spock and McCoy, themselves exposed to the virus, are stranded - so they believe - on the planet and discover that Tracey has been protecting the peaceful long-lived Asiatic Kohms from the white savages, the Yangs. All is not as it seems, however, and when the Enterprise officers are imprisoned by Tracey, Kirk finds out that the Yangs are not the savages he had been led to believe they were. In fact, the planet is a parallel Earth where the Kohms (Communists) had driven the Yangs (Yankees) from their lands centuries before. Kirk sets things right and leaves them with the true meaning of their holy words.

This episode is full of action as the Captain fights just about everyone in sight. These fights are quite realistically vicious, especially the last one between Kirk and Tracey. An interesting scene is after Spock is hurt by the phaser blast, when Kirk and McCoy are working to revive him. What they are doing is out of camera range but the intensity of Shatner's acting in this, then his furious outburst at Tracey, adds much to the perception of the friendship between Kirk and Spock.

This is another episode I did not enjoy when I first saw it on TV, but I have changed my opinion of it now... But - the bit with the U.S. flag is still a little difficult to take...

ASSIGNMENT EARTH Story by Gene Roddenberry & Art Wallace. Teleplay by Art Wallace.

The Enterprise's mission is to go back in time to discover how Earth managed to avoid destroying itself in the 1960s. They discover a 'Human', Gary Seven, and his 'cat' Isis, who have been sent to Earth to defuse the orbiting nuclear bombs and save the Earth. Kirk is unsure whether to believe Seven or not, and after a series of events, some comic, which include the typical Kooky Sixties young woman, Roberta, Kirk decides to trust Seven and allow him to blow up the bomb.

The one disappointing thing in this otherwise excellent episode, for me, was the seemingly often times when the main characters were not in it, or did very little. The trained cat was a scene stealer. Perhaps it was the ears, but it did like being stroked by Spock!

SPECTRE OF THE GUN Written by Lee Cronin

The Enterprise ignores a warning buoy belonging to the xenophobic Melkotians, and as a punishment five of the bridge crew are made to take part in a recreation of the Gunfight at the OK Corral. This event is taken out of Kirk's fragmented knowledge of the time. The landing party is cast as the losers of the battle, but history does not replay itself, as Spock, using the Vulcan mind meld, enables the others to reject the bullets fired at them as illusion. The Melkot finally realise that the Federation wishes peaceful contact, and agree to begin negotiations.

The strange red sky and the half-sets in this episode give it the effect of an illusion. The townspeople seeing the landing party as the Clantons, Chekov's death and the dark, phantom figures of the Earps add to the menace of a living nightmare. This is an unusual atmospheric piece taken from the Western, but with a clever SF twist. Well acted, particularly the mind meld scenes. What would they do without those Vulcan abilities?

This has always been a favourite of mine.

ZINE REVIEWS

AFTERGLOW by Jacqueline Comben. Reviewed by Valerie Piacentini.

This is the sequel to *Green Fire*, which I reviewed in N/L 8. Jacqueline has, as one would expect from her, produced an intriguing story which neatly dovetails all the unanswered questions from the first part of the story. Three distinct plot lines are interwoven. The crew have not yet fully integrated, the junior officers being very much aware that they are under the command of their former instructors. I enjoyed watching the new relationships forming, and there are some delightful touches of humour, particularly the confusion caused by having three 'Captains' on the *Enterprise*; it reminded me of the old joke about what the Buckingham Palace telephonist says when connecting the Queen with the Queen Mother. ("Your Majesty? Her Majesty, Your Majesty.") The author's own characters are believable and appealing, even in their mistakes; and while they have important parts to play, they do not dominate the action.

There is also the story line of Spock's Pledge with Saavik. Spock is considering his alternatives, and with the help of McCoy and Uhura is able to see that there is an answer which will allow him to continue to live the life he has chosen. His sounding board is McCoy, and Jacqueline shows the relationship between the two men very well indeed.

The third thread of the story in the investigation into the fate of the colonists. As the crew begin to work together, each plays his or her part in reaching the answer.

One negative reaction - personally, I do not share Jacqueline's interpretation of Kirk.

My favourite element in this story is the treatment of Uhura. She is the thread which runs through all three plot lines, and the scene in which Spock seeks her opinion of Saavik's motives is delicately and subtly handled. Jacqueline has produced a sequel which in every way lives up to the original, and is a pleasure to read. I would say, however, that you would really need to read *Green Fire* first to appreciate the story fully.

This review was done from a preview copy, so I do not have price, etc. to hand. The preview is 59 pages. Contact BSFR for details - see Zine Ads.

ENTERPRISE INCIDENTS 8 published by ScoTpress.
Reviewed by Helen White. Out of print.

According to the introduction, the stories in this zine are based on some of Sheila's very early efforts: she has done some re-writing and expansion of them, to good effect. The zine contains eight varied and highly entertaining stories, all of the high standard that I have come to expect from Sheila's work.

There are two stories that I particularly like. The first is *Philanthropy*, which has a visiting ambassador deciding that Spock and McCoy's arguments are evidence that they can't work together, so he tries to have McCoy transferred off the *Enterprise*. Kirk, Spock and McCoy all try to persuade him that they are perfectly happy as they are, thank you very much, all to no avail...

The other is *If I Forget You*, which is about a well-established colony whose economy is collapsing; the *Enterprise* is sent to investigate. Spock and two security guards go to check out the colony's titanium storage area and disappear, so Kirk sends men to look for them. The two guards are found dead, but there is no sign of Spock. On his way back to talk to the colony's Governor, Kirk is knocked unconscious and kidnapped. He awakens to find Spock with him; unfortunately for him, Spock has lost his memory and has no recollection of Kirk or anything

connected with the Enterprise. He has also been told that Kirk is a spy, and that it will be no loss if he dies...

This is yet another of the zines in my collection that I got second-hand: you can really pick up some great bargains that way. This is one of my favourite zines, and I would award it 9/10.

A PROPER PANTOMIME and A COMEDY OF ERRORS both published by Enterprise Originals. Reviewed by Helen White. Out of print.

These are two very similar zines which contain short stories by Miri Rana, Jeremy S C Broadribb, Ray Dowsett and Jacqueline Comben.

A Proper Pantomime contains five stories involving Spock in a pantomime, a space evangelist, another pantomime, Stonn and T'Pring and an odd tale which defies description.

The stories in A Comedy of Errors concerns Uhura's birthday party, a bucket (yes, bucket), Chekov and a computer, Stonn and T'Pring again, and Kirk on shore leave.

All ten stories are well-written and entertaining, and all appeal to my very silly sense of humour. My favourite is The Plug, which is the Stonn and T'Pring story from A Proper Pantomime. Unfortunately, if I say anything about it, I'll spoil the fun for anyone who wants to read it, but suffice to say that it had me in hysterics.

Basically, these are both excellent zines, to which I would award 11/10 (each, of course).

ZINE ADS

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A FINAL ACCEPTANCE now reprinted! 4 short stories with Spock as the main character, 2 of them set on Vulcan itself. UK £2 inc P&P, overseas £2.50 inc P&P (sterling only, please). Available from Oriel Cooper, 118 Abbotswood Rd, Brockworth, Glos GL3 4PF.

BILL HUPE & PEG KENNEDY

STAR TREK - THE NEXT GENERATION: THE COMPLEAT ENCYCLOPEDIA compiled by Steve Vader Ark. A concordance of the first season of TNG. \$30.00 air, \$22.00 surface. **HAILING FREQUENCIES 2** (short TNG stories) \$15.00 air, \$11.00 surface. **PROFILES** - short Classic Trek stories by different authors, \$32.00 air, \$22.00 surface. **ABODE OF STRIFE 17** - short stories (Classic and TNG) by different writers, \$20.00 air, \$16.00 surface. **BETTER LATE THAN NEVER** - a TNG novel. Riker's past comes back to haunt him in the form of a past love, long lost - James T Kirk's granddaughter. But their parting was of another's planning... \$24.00 air, \$18.00 surface. Available from Bill Hupe and Peg Kennedy, Suite 50, 920 Trowbridge Rd No. 2, East Lansing, MI 48823, USA. All prices in US dollars. Many other titles, both Trek and other media, available. Janet Ellicott (see below) is acting as Bill's agent in Britain - SAE her for British prices.

WHO WAS THAT MASKED MAN? 1 - STAR TREK: THE NEXT GENERATION This is the first in what is planned to be a long line of information zines. The next one planned is "Star Trek: The Original Series". This issue contains biographical info and credit listings for the Next Generation cast. 20 pages, A5 with card covers. Price £1.00 anywhere in Europe and £2.00 airmail to the rest of the world. Also available **FRAK** - a series of multi-media zines, and **ADZINE**, a quarterly newsletter which lists everything fannish, from fanzines to conventions to want ads. £2 per issue to UK and Europe, £3 elsewhere. Ads are free to subscribers, so feel free to send me details of your club, zine, con, whatever when you subscribe. Multi-media fanzines and photographs also available. Send large SAE for list. Janet Ellicott, 43 Brooksbank House, Retreat place, Morning Lane, Hackney, London E9 6RN, England.

DUET (K/S zine) is now being put out by Carole Weatherill and Janice MacDonald. If ordering Duet K/S material an age statement is required. Anyone wishing to submit stories (long or short) please submit to *both* Carole Weatherill and Janice MacDonald.

Orders to Janice MacDonald. Prices as follows: U.K. £5.00, USA \$20.00, Europe £6.00, others £9.00. 2 IRCs and an SAE should be included for foreign enquiries. Carole Weatherill, 8 St. Margarets Grove, Twickenham, Middx. TW1 1JG
Janice MacDonald, 10 Lorne Gardens, Laurieston, Falkirk, Stirlingshire, Scotland.

UNIVERSER & UNIVERSER 2 - Star Trek poetry and prose, Price each: UK £2.00, Europe £3.00, Aust/Japan £3.50, USA \$5.00, including postage. Also available - zines containing stories about other characters played by Leonard Nimoy. Copyright Tsaela Press. All available from Linda C Wood, 186 Copland Road, Glasgow G51 2UN, Scotland. Other zines by Linda C Wood are available through 'Spotlight'.

Zines from 'Spotlight - Leonard Nimoy International Fan Club'. **CONTRAST 10** now available plus Carol Hart's **DAY OF THE HAWK**. £2.00 each, including postage. Please send orders to Carol Davies, 77 The Ridings, Ealing, London W5 3DP. Full list available on request.

VILLAGE PRESS ZINES. Rosemary Wild, Ed. All zines are based on the K/S premise, new readers please include age statement and statement that you understand and accept the premise.

IN THE WILDERNESS II The all story zine and the longest yet. A walk on Vulcan's wild side; a prestigious prize, police brutality; the terrors of Command Training; Sarek and Amanda; Kirk's Security Team and Kirk and Spock themselves fill 150 pages of fascinating revelations. U.K. £6.00, Europe £7.00, USA \$22.00, Canada £9.00, Australia \$10.00.

THE VOICE A different kind of K/S, the Kirk and Spock of the series in a mature relationship. Warm, attractive characters, really original plots. (No slaves, pon farr or death.) Fiction by Stuart, Rivers, Daniels and Rowes.

No.1, 2 each U.K. £3.50, Europe £4.00, USA \$12.50, Canada \$5.00, Australia £6.00

No.3 U.K. £5.00, Europe £6.00, USA \$19.00, Canada £7.50, Australia £8.00

No.4 Includes a longer story from Stuart and Rivers. U.K. £5.50, Europe £6.50, USA \$19.50, Canada £8.00, Australia £8.50.

No.5 U.K. £5.50, Europe £6.50, USA \$19.50, Canada £8.00, Australia £8.50.

SURAK AWARD WINNER

IN THE WILDERNESS III seeks story contributions (no poetry or art yet). Editor treats all submissions with tender, loving care.

Eva Stuart is currently writing a longer story. Whichever is completed first will go to press but neither until early next year.

Mrs Rosemary Wild, "Cwm Croesor", Stuckton, Fordingbridge, Hants SP6 2HG

(All prices inc. post and packing. Dollar cheques accepted. For US flyers and enquiries please include either 2 IRCs or \$1.00) ALL ORDERS DESPATCHED WITHIN TWO WEEKS OR LESS!

BSFR

NOISES IN THE ATTIC by Rosemary Senior. TNG novel. 60 pages. BSFR Members £3.45, Non-Members £3.95. Add 60 p&p.

GREEN FIRE by Jacqueline Comben BSFR Members £3.40 Non-members £3.90 The sequel AFTERGLOW should now be available. Write for details.

Other titles still available. Dave Uppington, BSFR Zines, 10 Wedgwood Close, Fortfield Green, Whitchurch, Bristol BS14 9YE.

LEGACY By Lynda Roper. In a world run by women, men are protected... but only one 'whole male' per household is permitted. \$21.50 airmail, \$17 surface. Lynda Roper, PO Box 34922, Richmond, Virginia 23234, U.S.A.

MKASHEF ENTERPRISES

AS I DO THEE - an explicit K/S zine, stressing a loving, positive relationship; no undue violence, mayhem, slavery, torture or death. Nos. 1 - 3, \$22.00 each airmail; No. 4, 5, \$25.00 each; Nos. 6 - 14, \$22.00 each; No. 15, \$25.00; No. 16, \$22.00.

SHADOWS IN THE RAIN and other K/S stories - a collection of explicit K/S stories written by Dovya Blaque, Faris Vincent and Arlan Symons, reprinted from As I Do Thee, Naked Times, Fever, Charisma, First Time. \$22.00 airmail. SHADES OF GREY: an explicit K/S 'menage a trois' zine. No. 1, \$22.00; Nos 2-5, \$25.00 each. IN

TRIPLICATE: A post ST:TWOK story told in three parts. What if the Fal Tor Pan wasn't completely successful and McCoy was still mentally connected to Spock? And what if Kirk and Spock were only just beginning to realise their feelings for one another? \$15.00 airmail. ACT FIVE: (K/S) Nos 1, 2 and 'Fantasies' \$20.00 each, airmail. A GATHERING OF BLAQUE (K/S) - 4 stories and poetry by Dovya Blaque. \$16.00 airmail. ALEXI - a K/S novel by Sharon Pillsbury. Kirk, Spock and McCoy go in search of the notorious criminal 'Alexi' and find intrigue, surprise and love along the way. Art by Deeb. \$24.00 airmail.

Non-Trek zines:

A SECRET PLACE: an adult zine based on the TV show "Beauty and the Beast". Very adult in nature. Nos 1-7 \$23.00 each. PRISONERS OF THE NIGHT: An erotic vampire anthology of original characters. Nos 1 - 4 \$20.00 each. No 5 accepting submissions through 1st April 1991 SAE + 2 IRCs for guidelines before submitting.

DYAD: A multi-media "/" zine. Nos 1 - 4 \$20.00 each. Dyad will not accept K/S, ST:TNG or Professionals. US currency only. Please include an age statement when ordering any "adult" material. K/S will not be sold to anyone under the age of 18. Accepting submissions for all zines continuously. Mkashef Enterprises, PO Box 368,

Poway, CA 92064-0005, USA.

Kathleen Resch

K/S zines - age statement required

T'HY'LA 9 - new. Stories by Eva Stuart, Vivian Gates, Greta Foulard, Natasha Barry, Susan Douglass; art by Chris Soto, Deeb Cairns, Lori Lee and others; colour cover by Gayle Feyster. T'HY'LA 1, 3-5, 7-9 (short stories) \$24.00 each, air, \$20.00 each surface; No. 2, novel 'The Things I Cannot Change' \$24.00 air, \$20.00 surface; No. 6, \$18.00 air, \$15.00 surface. No. 10 is open for submissions.; BEFORE THE GLORY (short stories) \$24.00 air; DAY OF VENGEANCE, novel by Jean Lightfoot and C Del Rio, \$19.00 air; THE PRICE OF FREEDOM - novel by Jean Lightfoot. What is the true meaning of non-emotion? Spock has disappeared; Kirk risks both life and career to find him - but when he does, he finds a drug-addicted stranger... \$26.00 air, \$20.00 surface.

BLAKE'S SEVEN zines - THE LAST, BEST HOPE - novel by Melody Clark, a post-GF novel. \$20.00 air. THE LONG WAY BACK (A/B) - sequel to above. AGE STATEMENT REQUIRED \$21.00 air. FIRE AND ICE - all Avon/Blake stories. AGE STATEMENT REQUIRED. \$24.00 air, \$20.00 surface.

Zines from other fandoms - MASK: TALES FROM THE UNDERGROUND (BEAUTY AND THE BEAST/PHANTOM OF THE OPERA) \$24.00 air, and DARK SHADOWS zines. Kathleen Resch, PO Box 1766, Temple City, CA 91780, USA.

THE SMALL PRINTERS

HOOPS OF STEEL by Meg Wright. (Reprint) £4.25 inclusive of p&p.
Star Trek and Professional zines, new and reprinted. SAE for prices and availability to L R Muir, 1 Moor Park Avenue, Leeds LS6 4BT.

HIATUS PRESS

A LEGEND BEGINS by Barbara Alleyn. A biography of the early life of James T. Kirk. 200+ pages. Printed on A5 with card covers and spiral bound. Price £5.30 inc postage US price \$14.00 inc postage. Cheques should be made payable to Barbara E. Ellams. Hiatus Press, Flat 2, 32 St Mary's Road, London SE15 2DW

THE PARTING OF THE WAYS by Sue Embury. How was it that Kirk, Spock and McCoy were leading such separate lives at the start of TMP? Price; U.K. £3.95; Europe £4.95; Australia £8.95; U.S.A. \$14.95 air, \$11.95 surface. For each copy sold 50p will be donated to IDIC guide dog fund. Order from Sue Embury, Lower Baileia, Tregare, Monmouth, Gwent NP5 4JL.

PAGE'S PRESS

GENERATION GAP 4 - Celebrate Star Trek's 25th anniversary with an all new issue. Needed: stories, poems and artwork from both Original and TNG for GG 4. No K/S, we are a family-oriented zine. Stories should 20 pages or less in length, double spaced, printed or typed. If you would like stories returned please send correct return postage or we will keep it for our files. Deadline date, April 1st, 1991 (note change from last IDIC newsletter). Generation Gap 1, 2 & 3 are all sold out. Send items to: Page's Press, 2611 Silverside Rd, Wilmington, DE 19810, USA.

LOCAL GROUP NEWS

compiled by Janet Quarton

Note: Local groups are mainly social groups and don't put out newsletters unless specified.

LEEDS STARFLEET: SAE to Mike Mullen, 25 Claremont Road, Headingley, Leeds LS6 4EB. Meetings (incl. video programme) are held between 12 and 5pm on Sundays at the Headingley Community Centre, North Lane, Leeds.

THE AWAY TEAM: Glasgow Star Trek Local Group. Meetings every 6-9 weeks, news

sheet STATIC INTERFERENCE. SAE for info to Catherine Melrose, 127 Medwyn Street, Glasgow G14 3QJ

THE LANDING PARTY: A local group based in the south east of Scotland. Regular meetings - varied activities. The group can be contacted at: 11/4 Meadowfield Court, Edinburgh EH8 7NA. Please enclose in SAE.

N.C.C. 1711 Lively social meetings held monthly, roleplaying, games, Starfleet Battles, our own play by mail game and we produce our own newsletter. Contact: Mr. M Norris, Flat 3 Sussex Mansions, 40 Sussex Square, Brighton, Sussex BN2 5AD.

VIENNESE LOCAL GROUP: Karin Embacher, Heiligenstadter Strasse 146/1/2, A-1190 Vienna, Austria. Tel (0222) 37 17 704
If any IDIC members are in Vienna contact Karin.

THE OUTER ZONE: Local science fiction group. SAE to Sue Parker, THE OUTER ZONE, 42 Victoria Street, Brighton, Sussex BN1 3FQ.

STAR SEVEN: Mainly a contact group with infrequent group meetings, covering North East of Scotland - Aberdeen - Inverness. Anyone welcome. SAE to Joyce Devlin, 4 Letter Road, Lyne of Skene, Skene, Aberdeenshire.

CONVENTIONS/ADVERTS/CLUBS/GROUPS

CONVENTIONS / GET-TOGETHERS

HOLODECK NEW YEAR'S EVE PARTY 31st December 1990 - 1st January 1991
A different set of fun and games... videos, buffet, hotel room & full breakfast + Ronnie Carroll's Joker Disco as featured at Holodeck and We are the Klingons. All inclusive price: £33 (payable by instalments. Extra night's b&b £17).
Contact: Holodeck New Year's Eve Party, PO Box 29, Hitchin, Herts SG4 9TG.

WE ARE THE KLINGONS, TOO! 1st - 3rd Match, 1991. Apollo Hotel, Hagley Road, Birmingham. Registration £12. Room Rates: £22-£25 pppn incl Full Klingon Breakfast. Guests to be announced.
We Are the Klingons!, PO Box 29, Hitchin, Herts SG4 9TG.

CON-COURSE II - The 2nd North-German Star Trek Convention. 26th-28th April, 1991. Youthhotel Hamburg-Horn. Guest: Richard Arnold, ST-guest to be announced.
Registration: 120,- DM (ca. 40,- UK pounds) Room rates: 75,- DM (ca. 25,- UK pounds) for 2 nights, 95,- DM for 3 (ca. 32,- UK pounds) incl. full meals. Rooms for six people each. SAE + 1 International Reply Coupon to: Dagmar Trutzel, Winterhuder Weg 67, 2000 Hamburg 76, West Germany.

UFP '91 The 31st British Star Trek Convention May 3rd - 6th 1991. Grand Hotel, Birmingham. Overflow hotel, Penguin.
Registration £25 for 4 days. Hotel Rate: £22.50 per person, per night. Videos being shown from noon Friday. Nearby open-air car park; also NCP car parks. SAE for details to Roz and Dave Liddle, 61 The Scotchhill, Kersley, Coventry, West Midlands CV6 2EW

CONSTITUTION 5th - 7th July '91 at Donnington Manor Hotel, London Road, Dunton Green, Sevenoaks, Kent TN1 2TD. Organised by the Intrepid Star Trek fan club to commemorate Star Trek's 25th anniversary. Attractions include Friday Night party, Saturday Night Disco, Star Trek books, magazines and other merchandise for sale, a chance to see episodes from the series, the films and from Star Trek: the Next Generation, as well as other Science Fiction and Fantasy Films.
Registration for the entire weekend will be £12.00 Adults (£8 children 5 -16 and OAPs); one day registrations will be £9.00 Adults (£5 Children and OAPs), under 5's Free. Overnight Accommodation is also available. Write for further details to:

Colin & Mandie Taylor, 5 Seymour Walk, off Betsham Road, Swanscombe, Kent DA10 0NF.

SILVERCON '91 13-15 July 1991. Central Hotel, Glasgow.

Guests: John de Lantie, Richard Arnold & Narnie Mosiman - Marnie was the female chorus member in the TNG episode Loud as a Whisper and also happens to be John de Lantie's wife. All subject to the usual professional commitments.

This will be a non-stop convention, with round the clock fun and entertainment including video rooms, art & sales room, a role playing games room, disco, ceilidh (for Sassenachs, that's a Scottish knees-up!), competitions and games. Further guests to be announced in due course.

Room Rates: £28.00 per person in twin/double, single room plus £10.00 supplement. Rate includes VAT, Service and Breakfast.

Registration: from 1st August 1990 until further notice £20.00 (full membership).

Children under 5 free, 5-14 years half price.

Please send SAE to: SILVERCON '91, c/o Lesley Atkinson, 2/2,5 Regent Moray Street, Glasgow G3 8AJ.

CONDUIT The 32nd British Star Trek Convention August 1991.

Sasha's Hotel, Manchester.

Full Registration £25 (£30 on the door), Fri/Sat £15 Sun/Mon £15 (£20 on the door).

Room Rates: £24 PPPN in Twin/Double rooms, £32 PPPN in single rooms inclusive of breakfast and VAT.

Guest talks, video programmes, Dealers' Room, Games Room, Zine Library, Art Show, Fancy Dress, disco, theme party.

SAE to Tina Hewett, 65 Park Road, Dartford, Kent, DA1 1ST.

MIDCON '91 Holiday Inn, Leicester. 4th - 6th October, 1991.

Registration: £22.50 per person until June 30th. £30 per person from 1st July.

Accompanied Children: under 3 years FREE, under 14 years HALF PRICE.

Hotel Room Rates: Single Room £40 per night, Double/Twin £55 per night,

Triple Room £74.50 per night.

Midcon '91, 8 Ennerdale Close, Oadby, Leicester LE2 4TN.

SOL III '92. The 33rd British Star Trek Convention 1st - 4th May, 1992.

Venue: The Grand Hotel, Birmingham. Full Registration: £25.00. (Further details on request). Room rates: £25.00 per person per night, inclusive of VAT and full English breakfast, and irrespective of type of room. Guest speakers (to be announced); theme parties; disco; fancy dress; auctions; competitions; video programmes beginning at noon on Friday. Nominated charity to be announced in the next issue of this newsletter. For further information and an application form, please write to SOL III '92, c/o Heather Hillsden, 148 Reede Road, Dagenham, Essex RM10 8DX, enclosing a stamped addressed envelope.

REC-CON: The 34th British Star Trek Convention. 28th - 31st August, 1992

Guests to be confirmed. To be held at the Piccadilly Hotel, Manchester.

Registration until 6/5/1991 £23.00, after 6/5/1991 until 4/8/1992 £25.00.

Room rates £28 per person per night in Twin/Double rooms. £40.00 per person per night in single. Room. Contact: Tina Hewett, 65 Park Road, Dartford, Kent DA1 1ST.

FRIENDSHIP COLUMN

Friendship adverts will be printed in two consecutive newsletters. Sorry no adverts specifying the opposite sex - we're not a dating agency.

Birmingham Star Trek fan (original and TNG) seeks other fans in the area for get togethers etc. to fill the long gaps between conventions. Please contact: Jean Pearson, 13 Stanmore Road, Edgbaston, Birmingham B16 0SX.

Hi, my name is Giuliana. I am 22 years old, and I am crazy about ST and ST:TNG. I would love a penpal of my age or older, male or female, with whom I may gibber about the above. My hobbies and interests include: sport, music (especially jazz), going to the movies, and loads more too numerous to mention. Please write to: Giuliana Biagioni, 95 Hillside Road, Hunterhill, Paisley PA2 6UB.

Kari M John would like to meet other Star Trek fans living in Newport, Wales who are also interested in astronomy, anthropology, archaeology, animals, herbal medicines and more! Please write to: Kari M. John, Room 21, Nurses' Home, Llanfrechfa Grange Hospital, Llanfrechfa, Cwmbran, Gwent NP44 87N.

I would like to hear from anyone who enjoys ST, Beauty and the Beast, old music, reading, writing and movies. I'm 17 but I would like to hear from anyone, any age, anywhere. Paul Wood, 89 Poplar Avenue, Pemberton, Wigan, Lancs. WN5 9NX.

I would like to write to other fans. I'm a staff nurse by profession, a single parent and very hard of hearing (I wear hearing aids). I love original ST and depending on my mood my favourite is Kirk or Spock (and sometimes) McCoy. I'm grateful for videos so I can keep replaying episodes and hear it properly. (I go to the cinema but do not always hear what is said. Other hobbies: music, writing, reading, travelling (when I've got the cash) and Trivial Pursuits. I am totally insane! My actual age is 37 just but my mental age is probably in single figures!!! At least that is what my family reckon. Please write to: Janis L. Roberts, 2 Bryn Ogwen, Penrhosgarnedd, Bangor, Gwynedd, LL57 2DX.

I would like to write to anyone who is interested in Star Trek, especially TNG. I am 21; my favourite classic Trek character is Spock and my favourite TNG character is Data. David Jon Throne, 1 Brookside Close, Batheaston, Bath, Avon BA1 7HW.

I would like to know if there is a local Star Trek group in the Black Country area, and if not are there other members out there who would be interested in starting one, to arrange get-togethers, RPG, Star Fleet Battles, or any other fun Star Trek things. Anyone interested please write or telephone: Robin Day, 5 Winford Avenue, Kingswinford, West Midlands DY6 8LT. Tel. No. (0384) 288 602.

Help! I am thinking of starting a Mork and Mindy fan club but I need help! Anyone interested in joining or helping please write: Stephen Chick, 47 Trinity Road, Wimbledon, London SW19 8QS.

SMALL ADS

Please note: All adverts are printed as a service to members and IDIC cannot accept any liability. Adverts will be printed in two consecutive newsletters.

Please remember it is illegal to offer videos for sale, except for official copies - although there is no law against asking. It is also in breach of copyright to advertise photocopies of zines, and unfair to request them, without the permission of the editor. Adverts will therefore be edited if necessary.

FOR SALE: Assorted Batman cards 4p each and Assorted Panini TNG stickers, 5p per sticker. For orders & Enquiries please write, enclosing a SAE to Peter Walsh, 33 Sankey Drive, The Copse, Bulwell, Nottingham NG6 7DT.

FOR SALE: I have a large collection of American and British zines all at very reasonable prices. If you are interested please send a S.A.E. for a listing to Alison Smith, 333 Berkhamstead Road, Chesham, Buckinghamshire, HP5 3AU.

FOR SALE: Star Trek books and zines etc. Some other science fiction/fantasy books also. Send SAE for list to - Moira Grant, 13 Temple Crescent, Hilton, Inverness, Scotland IV2 4UR.

FOR SALE: Star Trek Audio cassettes (story tapes). The Lost Years, two cassettes £8.49 p&p, Tek War by William Shatner, two cassettes £8.49 p&p. Peter Hughes, Bryn Myfyr, West End, Glanconwy, Colwyn Bay, Clwyd, LL28 5SY.

FOR SALE: Star Trek Official Fan Club Magazines. Also other Star Trek magazines and books, annuals, etc. in mint condition. Will sell or swap for your unwanted items, especially zines. Julie Woolaston, 19 Stonebridge Road, Rassau, Ebbw Vale, Gwent.

FOR SALE: ST zines and books (including Fotonovels 1-12). SAE for list to Mrs Ingrid Smith, 24 Cliffsea Grove, Leigh-on-Sea, Essex SS9 1NQ

FOR SALE: 3 A4 books of Star Wars articles @ £7.50 and 1 book of Buck Rogers articles @ £2.50. SAE for details: L. Watson-Gandy, Squirrel Court, Hare Lane, Little Kingshill, Gt. Missenden, Bucks HP16 0EF.

FOR SALE: I still have a good selection of ST zines - both K/S and gen, for sale. SAE please to Jill Walker, 'Medley', Loddington, Kettering, Northants NN14 1LB.

FOR SALE: K/S and ordinary zines for sale. I am selling part of my collection of Star Trek zines. If anyone is interested please contact Jenny Turner, 46 Chinnbrook Rd, Billesley, Birmingham B13 0LX.

WANTED: Anyone who is attending CONCERT II. Would they lend me any photographs they might take of Michael McKenzie? I'll pay postage, etc. Thanks in anticipation. Lesley Hatch, 74 Pitfields Rd, Brandhall Estate, Oldbury, Wuxley, West Midlands, B68 0RQ

WANTED: VHS videos on loan, seasons 1, 2 and 3 of The Bill, especially the episodes concerning Patrick Cryer's arrest and court appearance. Postage paid both ways. Thanks. Joyce Devlin, 4 Letter Road, Lyne of Skene, Skene, Aberdeenshire.

WANTED: A copy of Star Trek - The Motion Picture book. Reasonable price paid. Contact: Edward Woo, 553 Smithdown Road, Wavertree, Liverpool L15 5AF, Merseyside.

WANTED: Space 1999 videos and books. Write to: Kari M. John, Room 21, Nurses' Home, Llanfrehfa Grange Hospital, Llanfrehfa, Cwmbran, Gwent NP44 8TN.

WANTED: Copies of an American zine 'Warped Space' issues 3,17,19,22,24,25,26/27. Known to have been in print in the 1970s. Will pay reasonable prices. Ms. S. Francis, 27 Victoria Road, Aston, Birmingham B6 5EO.

WANTED: Classic Trek 1960's Bubblegum card no. 6. Liz Caldwell, "Caldew", 9 Bryn Llewelyn, Pant, Penrhyndeudraeth, Gwynedd, LL48 6HN.

WANTED: ST Blooper reel on VHS video. Will expect copy. Reasonable price paid. Contact Marie Chettle, 21 Quorn Road, Rushden, Northants NN10 9UU.

WANTED: As I lost my whole ST collection during changing my residence I would be interested in any ST item (original cast only); photos, books, records, posters, videos a.s.o. Will pay reasonable prices and postage. Gabriele M. Wrubel, Jedlersdorferstr. 99/33/50, A-1210 Vienna, Austria. Phone 222-390 1191.

WANTED: Out of print Star Trek novels. Reasonable prices paid. Katrina Heintz, 23 Birniehill Avenue, Bathgate, West Lothian.

WANTED: VHS videos of Lost in Space (Junkyard in Space), Land of the Giants (pilot episode and Pay the Piper, and The Time Tunnel (Rendezvous with Yesterday). Please contact: Peter Arnett, 2 Edna Road, Raynes Park, Wimbledon, London SW20 0JY.

WANTED: Anything about actor Michael Crawford, particularly the TV-series Some Mothers Do 'Av' Em and any about Phantom of the Opera. Please send details to: Antje Freudenberg, Scharnebecker Weg 5, 2125 Adendorf, West-Germany.

STAR TREK FAN CLUBS

If you would like a list and details of all the British Star Trek clubs we know about, plus some non-ST clubs and conventions please write and ask Janet, enclose at least a 9" x 4" SAE plus an extra 17p stamp.

Please enclose a SASE when writing to clubs for information.

New clubs and/or updates:

BRISTOL STAR FLEET REGISTRY: (Original ST and ST:TNG). Dues £6 for 2 issues of the Voyage magazine or £8 for 2 issues of the Voyager Magazine plus 4 Stargazer supplements. Contact: Bernie Walsh, 55 Kildare Road, Knowle, Bristol BS4 1PR.

STARSHIP USS CAROLINA: (ST Fan Club - a member of International Federation of Trekkers): Exclusive Membership package includes An Operations Manual, A certificate of commission, An Identification card, A Membership card, An Officers' Handbook, A guide to the USS Carolina, A current Star Date Calendar and a discount on all IFT and Carolina merchandise. If you join at the grade of cadet you will also receive an Academy examination and a series of training supplements during your first year with the Carolina. All members receive six newsletters per year. Membership dues are £4.50 per year unless they actively help run the club then they get a reduction to £2.50 per year. Foreign dues £9.00 per year, or £6.00 if you help run the club. Contact: Douglas Langstaff, 12 Fernwood Road, Lemington, Newcastle upon Tyne, NE15 8RU.

K.A.G. (KLINGON ASSAULT GROUP): For all you lost KLINGONS who wish to make contact with other KLINGONS world wide, who have a wacky desire to be space-happy pirates. Membership; the price of postage, SAE to GB or IRC when writing to Klingon Empire, U.S.A. For details, make contact with K.A.G. GB, Kelt sutai-Kurkura (Lt.Cmd.), 12 New Look, Milestone Road, Carterton, Oxon OX8 3RR.

TEN FORWARD British Star Trek the Next Generation Fan Club. 3 Newsletters per year. Membership card. Assignment to ship of the Fleet; Romulan, Ferengi, Klingons all accepted. Membership Registration £3.50 per annum. SAE for details to "Ten Forward", 16 Bramwell Street, Eastwood, Rotherham, S. Yorkshire S65 1RZ.

STARFLEET COMMAND: Command a Starship! Explore strange new worlds, seek out new life forms and new civilizations, Boldly Go Where No Man Has Gone Before! For info SASE or \$1 to: Starfleet Command, Box 39, Clavet, Saskatchewan, Canada S0K 0Y0

TRIBBLETALK: Help us start this BRAND NEW publication! A friendly, informal newsletter capturing all forms of ST, old and new, will be sent out bi-monthly. High points will include trivia and pen pal sections, along with our soon-to-be-famous "Adopt-A-Tribble" program. For more info please send SASE (9" to 4") to: Tribbletalk, 20 S. Chestnut St. Oconomowoc, WI 53066 U.S.A. We would love overseas members, but please send appropriate envelope and 2 International Reply Coupons.

ACTOR FAN CLUBS

DEFOREST KELLEY INTERNATIONAL APPRECIATION SOCIETY: Lynn Campion, 54 Streatleigh Court, Streatham High Road, Streatham, London, SW16 1EG.

"G.H.T.": George Takei's Official Worldwide Fan Club. For details send SASE/IRCs (for overseas), to: Ena Glogowska, 62 Southbank Street, Leek, Staffs. ST13 5LN, England.

-GHT - George Takei American Friendship Club seeks membership from American and Canadian fans of George Takei. For flyer send SASE to the club's address below. In association with the GHT Official Worldwide Fan Club. All other aliens write to GHT OWFC. Thanks for your support. GHT American Friendship Club, 2611 Silverside Rd, Wilmington, DE 19810, USA.

GERMAN FRIENDS OF DEFOREST KELLEY German club which produces 4 Newsletters, 1 Fanzine and 1 Yearbook per year. The club also prints an English issue of their publications. Dues: Germany 25,00 DM, UK £9, USA \$15. Please make cheques payable to Mrs Claudia Weissmann-Stahl, Kutzerstrasse 9, 8510 Furth, W. Germany.

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WALTER KOENIG INTERNATIONAL: US Club, UK Contact: Pam Clarke, 15 Reedsmouth Place, Fenham, Newcastle Upon Tyne NE5 2HQ.

INTERNATIONAL AUDIENCE ALLIANCE FOR PATRICK STEWART - STARGAZER: Quarterly zine N/L covering the actor's career from Stratford to Star Trek. UK dues: \$22.00 per year surface mail. Contact Kate Maynard, 1411 Colonial Ave. No. B-5, Norfolk, VA 23517, USA. British fans write to Lorie Johnson, 167D Norwich Road, Ipswich, Suffolk IP1 2PP for more info. Please enclose an SAE.

WILLIAM CAMPBELL'S FAN CLUB: An official club based on correspondence. SASE/IRCS for details to Sandra Keel, Co. Rd. 9 Number 4001, LaFayette, Alabama 36862, U.S.A.

NDC - This is an appreciation society for Guy Vardaman, run with his consent. For further details please write enclosing an SAE to Rowena Sayer, 111 Farndale Avenue, Palmers Green, London N13 5AJ.

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c/o William S. McCullars, 3084 Chastain Park Court, Atlanta, GA 30342, USA.

ELECTRONIC MAIL (Data newsletter): Mary Jane Keao, 3501 Pin Oak No. 1518, San Antonio, TX 78229, USA.

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The deadline for submissions (articles, reviews, ads, etc) for the next newsletter is January 9th. Please send everything to Janet unless otherwise specified.

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Note: it is okay to send newsletter items to Sheila or Valerie as long as they receive them at least 10 days prior to the deadline.

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